

WARREN
MAGAZINE



FAMOUS
MONSTERS
#132

MAR 1977

KING KONG SPECIAL

FAMOUS

MONSTERS

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OF FILMLAND



Gogor

WORLD'S No.1 FALL GUY



Birds gotta swim, fish gotta fly (well, haven't you ever heard of flying fish?)—Kong gotta love one gal till he dive. And you'll love all the Great Features in this X-mas Issue, especially the super KONG coverage started on page 6. Dive in!

SPEAKING OF
MONSTERS

YOU CAN'T SEE THE



TREES FOR THE FORREST

THE ACKERSTEIN MONSTER stirs his bones (and there's a lotta meat on them there hamhones!) to bring you this Xmas Treat.

Imagine a stocking big enough for socking KING KONG into it!

Fireproof enough to withstand a dozen dragons!

Superstition-proof enough to keep Count Dracula ensnared!

Water-repellant enough to drydock a whole horde of repellant creatures from Water Space!

When Santa gets his Claws on you, Yule jump for joy (and fright) at the ghoulish goodies we've assembled for you as we prepare to ring out the Old Year and welcome the New Fear!

*FORREST
ACKERSTEIN*



FANG MAIL

THIS ISSUE DEDICATED TO



JOSEF NESVADBA
OF
CZECHOSLOVAKIA

Jovial Joe, the Pride of Prague, is the one with the baby padder in his mouth. The proud papa with his charming wife & darling baby is the author of "Dr. Morsau's Other Island," "The Death of Tarzan," the astonishing story of the vampire auto that was fueled by blood, and other extraordinarily imaginative tales. May he be served by the Golem—this FM fan Nesvadba—and may Karel Capek's robots help him in his work and may his Czech countrymen reward him with large checks!
FJA

SHAPE OF THINGS TO FUN

I just wanted to thank you for making my years pleasant and for more years of fun to come

ROBERT GRAVENER
Collingswood, NJ

AN UNBELIEVER

I bought FM #130 and read the Leeds article Level with me. Forry Was that article a put-on? I find it hard to believe such an authoritarian propagator exists.

COLLEEN HAYDEN



It saddens me to say that letter was genuine! It was because it was so astonishing that it was printed exactly as received! Our readers have deluged us with mail about that article. The following are samples. We are sorry that we cannot print a fraction of them.

WANTED! More Readers Like



DAVE "SQUIRM" HUNT

GRISLYLAND #1

I have just returned from a vacation in Karloffland. And the best part of it was a visit to the Ackmonster Museum!

WILLIAM RANKIN
Knoxville, Iowa

WANTED! More Readers Like



RICKY WIMMER

IT HAS BEEN WRITTEN

Contrary to what Ron Leeds said, I think your magazine is very good and I'm proud of my son and his interest in Science Fiction, Horror and Fantasy fans. It has led to his ability to write his own fan magazine (OMEGA).

MRS. RUTH JACKSON
Sherwood, Oregon

ICABOD CRANE MEETS SHAKESPEARE

Now that you have destroyed all Robbed's monstrous possessions, will you be a man of your word, Mr. Leeds, & let him enjoy Wagner's *Der Ring des Nibelungen*, with its Thunder, Fire, Earth, and Beauty gods, its giants, Rhine maidens, Valkyries on their magical steeds, and Fafner, the dragon? How about Boris's *Medistefia*, an opera about the Evil One himself?

Make sure to give him a double dose of the Shakespeare you mentioned, please. Start with *The Tempest*, which among its characters, has a magician practicing the Black Arts, a creature that is half human and half fish, an invisible sprite, a pack of ravenous wolves, threatening harpies (this is starting to sound like a *Sirbad* movie). Move on to the chilling *Macbeth*, with its famous witches scenes, ghostly visits by King Duncan, apparitions of bloody knives, a murder most foul in the darkest hour of the night, and other bloody and blood-curdling delights.

Something a bit more modern? Washington Irving, the father of the modern short story, gave us Icabod Crane's hair-raising adventure in "The Legend of Sleepy Hollow," and "Rip Van Winkle" played a mean game of ten-pins with some trolls before he fell asleep. More famous authors? Nathaniel Hawthorne wrote one of the most exciting horror pieces of all time, "Young Goodman Brown." You haven't experienced a Black Sabbath until you read about this one in 17th century Salem!

I'm sure if he reads some of these "respectable" things, Robby won't keep his mind on such things as monsters, ghosts, witches, et cetera!

STEVEN DHUEY
Milwaukee, Wisconsin

FOOD, TAINTED: ARTICLE, SAINTED

I was ready & waiting for your article on FOOD OF THE GODS and was delighted by this masterpiece by Mr. Eric Ashton. It was too bad the film wasn't as good. The movie in my opinion was absolutely not what it was cracked up to be and was lacking in many departments including acting & special effects. They had good locations, even the photography was fine, but the screenplay destroyed the marvelous air.

The only exceptions in the rather mediocre special effects were the special properties. Undoubtedly, their realism was enhanced by the eyes. Those horrible worms were yeeeech!

But the article by Mr. Ashton was still great.

CHARLES L. HILL
Ripley, Miss.

WHY NOT TAKE A LOOK?

I wish Ron Leeds would take the time to look at what he calls "garbage."

FAMOUS MONSTERS isn't frightening. The film-book stories are done with taste & humor, from an editor who is generous & beautiful enough to share his world of movies, laughter, and friends with monster fans.

Mr. Leeds should be grateful that his young son has the intelligence to let down & read, instead of on the streets, having fights, heaving bricks thru windows, or taking things that belong to someone else!

HANDY BURLSON
Nackelburg, Alabama

WANTED! More Readers Like



CHRISTIAN HAERLE & FRIEND-RAY
HARRYRAUSEN!

CAN SUCH THINGS BE?

I have been reading FAMOUS MONSTERS for almost eight years now—since I was 15—and I have not had my growth stunted, lost friends, become perverse and difficult to deal with, or intellectually "dried up." I am attending my fifth year of college and am majoring in voice with an emphasis on operatic performance. My love for fantasy has not died—it has deepened and become more appreciated across the years. Fantasy has saved my imagination in times of great stress, fantasy has, I hope, made me a more interesting human being.

I recently had the unforgettable experience of meeting Forrest J. Ackerman in his abode in Southern Calif. It was my first trip to the state & never have I been so royally received by anyone in my life!

Let me say now that the editor of this magazine is undoubtedly one of the kindest, rarest, most sympathetic, & loving human beings that I have ever had the honor of encountering. We are lucky to have him in our camp.

NATHALIE GEBARSKI
Madison, Wisconsin



OUR COVER

The artist would know his prize. He is one of the most speculative artists ever to walk earth. Read the awesome tales of Krull!

JAMES WARREN
Founder & Publisher

FORREST J ACKERMAN
Editor-in-Chief

DENNIS BILLOWS
Assistant Editor

W.F. MOHALLEY
Managing Editor

KIM McQUAITE
Production

SUSAN JOY FREY
Advertising Production

WALT DAUGHERTY
Special Photography

MICHAEL SCHNEIDER
Circulation Director

DONATO VILEZ
JACINTO SOTO
NELSON VILLAR
Traffic Department

SPECIAL SERVICES

Philip J. Riley, Bob Scherf, Sandra Billoux, Gray Daniels, Larry & Paul Brooks, Charles Osborne

FOREIGN CORRESPONDENTS

Chris Collier, Georges L. Courte, Luis Garcia, Hajime Ishida, John Kobal, Peter Kurler, Jürgen Meisinger, Norbert Novotny, Hector R. Pyskina

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FAMOUS Monsters OF FILMLAND

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KONG KONG 1977

the skull-crusher of skull island returns

KONGTROVERSIAL is the word for the remake of KONG. It's the picture "nobody" wanted remade—if you count such famous people as Ray Bradbury, Ray Harryhausen, Darlyne O'Brien, Jim Danforth & scores of others as "nobodies." Their feeling: the original was a masterpiece, virtually a sacred work of folkloric art that could never be surpassed and not even equalled.

I personally felt a new KK classic could be created if its script remained a period piece and vitamin enriched, if basically the Max Steiner score were retained, if to color were added Sensurround, if it were projected in IMAX (the 70' wide by 93' high screen image) and if, of course, essential, it employed the inspired collaboration of today's half dozen top model makers & animators.

By New Years virtually every Kong fan in the USA will have had the opportunity to make up his/her mind: either it's the feared fiasco or, despite all misgivings, the new version works and we have a great new work of fantasy entertainment.

The story which follows was the one approved at the end of 1975 but in the intervening year some changes, hopefully for the better, may have been made. We under-

stand your flood of irate cards & letters to the Studio had something of an effect.

After you've read the article & seen the picture, let us know if you wish any further coverage in future issues. We have plenty more fotos.

the legend of skull island

As the huge vessel SS PETROX EXPLORER leaves the port of Surabaya (in Indonesia), young Jack Prescott (JEFF BRIDGES) slips stealthily aboard the supertanker—a stowaway!

Mysterious rumors circulate about the ship:

Its destination is top secret. The crew is supposed to be heading for a new oil-drilling site. So why are there only 2000 feet of pipe aboard? Some drilling operations didn't come in until 26000 feet! And why the rush? Because Shell & Exxon are said also to be in competition RE what is mysteriously referred to as "The Island."

The rumors are stilled when Fred Wilson (CHARLES GRODIN), the leader of the expedition, assembles the crew in the mess room for an announcement. A New York desk jockey, he sold Petrox Oil Company on the idea that—



With a snarl that would snarl traffic, the New Kong prepares to give a Rear-Shock Test.



What our Terrified Hero reads in the palm of King Kong's Hand makes him wish he'd never studied palmistry!

"... We may be sailing into the history books. I believe we're headed for the biggest oil strike ever... on an island hidden by a perpetual fog-bank—never seen by human eye nor walked by human foot. The island is the tip of a huge underground oil tank, just waiting for us to twist the cap off. I'm betting everything I got on it."

"I'll take 50¢ of that," comes a voice from the back of the room as Jack Prescott steps forward. "There's all kinds of things that might account for the excess CO-2 found in your spectrograph & infra-red photos. One would be animal respiration... *animal breathing*. I also have to question that human feet have never walked that island. In 1605 Pero Fernandez de Quieros was blown south from the Tuamotu Archipelago. He wrote in his log of 'piercing the White Veil'—that's the fog, obviously—and landing on 'the Beach of the Skull' where he heard the 'roar of the Greatest Beast.' The rest of that log entry, unfortunately, was suppressed by the Holy Office in Rome."

Prescott cites other sources to back up his theory that the island had been visited, then introduces himself as a student from Princeton University, Department of Primate Paleontology... stowaway.

But he is not believed. Wilson concludes that he is a spy sent by a competitive oil company.

siren from the sea

On his way to the brig, Prescott spots an orange rubber lifeboat. Sprawled in the wet bot-

tom is a beautiful girl wearing a very clinging evening gown.

While the unconscious girl is brought aboard, verification comes over the ship's radio of Prescott's authenticity, all the way down to his fingerprints. Since the report also reveals he had one year of med school before he switched to zoology, Wilson asks Prescott to be present when the girl awakens.

When she revives, she tells them that she was on deck on the yacht, *Cynara*, by herself, and then—she was swimming to a star... to a light. The ship had mysteriously exploded and, by a miracle, a life raft was blown overboard near her. It was self-inflating, with an automatic flare.

There were no other survivors.

Her name is Dwan (JESSICA LANGE). The owner of the yacht had promised her a role in a movie he was making in Hong Kong.

As the days pass, Dwan & Prescott become friends. One day, while walking on deck, she confides to him: "Baffling... where can he be?"

"Where can who be, luv?" asks Prescott.

"I had my horoscope done before I flew out to Hong Kong—this superguru in Topanga Canyon. He is never wrong. My stars said I'd take a trip over water and meet the biggest person in my life."

The island, surrounded by a fogbank is sighted, and a landing party is lowered. Dwan refuses to stay aboard and because she is so lovely & so persuasive, no one can say no to her. Leading the expedition is Wilson, followed by Prescott, who has agreed to take pictures for his passage of the "greatest oil discovery in history."

The plan is to push into the interior and plant seismic charges for a picture of the underground geological structure.

When they land, they discover that the fog-bank does not extend over the entire island. As they push into the jungle, the white mist diminishes and the lead guides slacken their pace.

An enormous wall appears ahead. It towers a hundred feet high! Made of earth and stone and timber, it parallels the river a little way beyond the further bank, beginning in the sea and running off into the jungle above the trees.

It looks as old as the Great Pyramids of Egypt, except that the Pyramids weren't repaired 6 months ago...

The earth chinking the timbers had to be replaced after each monsoon season!

It is difficult to believe that there are people living on the island until—

jungle ju-ju

From the interior, echoing along the wall, resounds the BOOM BOOM BOOM of DRUMS!

Atop a slight rise, the party is awed to see—
First a single aborigine drummer... then—
farther along the clearing—50 drummers! The scene is around a pair of enormous gates which run the full height of the wall. They are secured shut with a wooden bolt about 5 times the size



KING KONG Meets the ACKERMONSTER in perilous shot taken by Ace Photographer Walt Daugherty. And Kong pleads: "Please take me back to Skull Island!"

of a telephone pole.

Suddenly high-pitched female chanting is heard as a procession emerges from the jungle. Aborigine women are chanting as they carry a bamboo platform on their shoulders. On the platform kneels a girl, 16 or so, dressed in a fantastical gown of bird feathers & dyed skins. Her head is crowned with flowers. Then over the women's voices come deeper male voices. A male procession comes from the jungle at another angle, converging with the women toward side steps leading up to a raised dais before the gates. In front are wildly dancing ju-ju men, their bodies painted with bizarre, fearful designs.

Wilson notices a smallish dark pool near the

gates and excitement rises in him—it could be oil!

The chant begins to change. All that can be picked out is one syllable which is repeated often: "KONG! . . . KONG! . . . KONG!"

Another ju-ju man dances into view in a strange ape mask. He wears high platform footgear to increase his height and paw-like skin gloves.

"I'd say it looks like a wedding," says Dwan. "But where's the groom?"

Prescott gestures to the dancing ju-ju man in the ape mask. "You might say that's the groom's stand-in. The actual groom is on the other side of the wall."

"Far out!" cries Dwan. "Like, you mean, it's



In a Kingsize Cage, Kong demonstrates His Royal Rage at being reduced to a Sideshow Freak. So that his Captors will get the point, he tears up the joint.

bad luck if they see each other before the Wedding March—

"Ghostly luck—for the whole congregation," murmurs Prescott.

Suddenly they are spotted! The drums cease. Every face turns in their direction and 3 ja-ja men, towering Ape Mask in the middle, start to walk up the slight rise.

The chief indicates that their magic has been contaminated... until he sees Dwan. Then he wants to trade six of his maidens for the beautiful white woman.

The natives make a menacing move after their offer is rejected and Wilson's party lift their rifles and fire a volley in the air. The natives flee from the strange thundersticks.

kidnapped!

Later that night, after the party returns safely to the ship, unknown to them a pair of outrigger canoes glide silently over moonlit water toward the ship...

Prescott & Wilson are arguing. After Prescott convinces him of the possibility that a creature called Kong might exist, Wilson decides: "When we go inland, we'll take plenty of TNT. Any sign of a monkey bigger than 4 feet, send it bang bang."

"You wouldn't," gasps Prescott, jumping to his feet. "Even an environmental rapist like you

—even you wouldn't be (dumb) enough to murder a unique new species of animal! Why, kids would burn every Petrox gas station from Maine to California!"

Later, Dwan spies Prescott stealing a boat and supplies. "It's a chance that comes once in a lifetime, baby. You grab it or you're dead meat," he explains.

"Jack, you really shouldn't go ashore tonight," she urges. "It's not a good night for Aries like you."

"You read that up in the sky, huh?"

Dwan pulls a horoscope book from her jeans and reads: "Aries. In evening, steer clear of unconventional activities. A surprise with unpleasant aspects may be in store for you."

Prescott shrugs her words away and hurries up the stairs for another load of gear...

So he does not see the dark figures which suddenly appear out of nowhere... and the dark hands that pull the struggling Dwan over the side!

It takes a little while for Prescott to return, find Dwan gone and discover—a feathered native ringlet! A terrible dawning understanding spreads across his face as—

Women chanting, drums beating & strange pipes playing surround her. Her face is dreamy. She wears a garland of flowers in her brow. Women's hands force her mouth open and tilt her head back. Dwan offers no resistance as a drugged potion is poured down her throat from a shell.



Camera Crew has to be hoisted high to get Kongs-eye view. Then—"Run for your lives—the King is loose!" And the crowd in the bleachers blanches and splits!

She is kneeling on a bamboo platform—the same that the native maiden was seen on that afternoon—wearing the same fantastic gown of feathers & brightly-dyed thin leathers.

The atmosphere is joyous.

Shouldn't a wedding be joyous?

Natives pour bamboo buckets of hot oil onto the massive bolt, lubricating it. Then they tug & strain to pull it back from the huge wooden rings fixed to the gate sections . . . and it slides open.

Dwan is borne forward as the gates swing open to a stepped stone pedestal.

Dreamy, vacant-eyed, the drugged girl is led quietly unresisting up the 50-foot steps to be tied—but in a purely symbolic way, because the tie is only a garland of flowers. Then the bridesmaids race down the steps.

Native men climb ropes & ladders to the top of the wall on the inner side. A huge horn of skin stretched over a bamboo frame is placed on top of the wall, aimed out over the jungle. Ten natives hurry into place at the horn's 10 mouth-pieces as—

The gates swing shut.

The huge bolt is pushed in.

And the bride awaits the groom . . .

bride of the monster

At the beach the whole crew of the *SS Petrox Explorer* is landing in a small flotilla of launches

& barges & lifeboats. They hear—

The echoing blasts of a great horn and a terrible unison chant: "KONG! KONG! KONG!" Again the horn is blown and again the chant. There is a shape which towers over the tree-tops!

A harsh sound like great breathing and animal grunts can be heard over the chant.

Trees are pushed aside like blades of grass to fall crashing onto the jungle floor.

Thru her drug-hazed mind, Dwan cannot focus on the shape towering above her—

Until a mammoth paw suddenly reaches down and wraps around her, lifting her up!

High. Higher! HIGHER!

Then she is brought close to its face and she sees—

The most fearful ape-face in the whole world!

Kong roars his approval to the tiny dark figures on the wall and fades back into the jungle night.

"We're too late!" cries Prescott. "Set off the show!"

A flare-pistol is aimed & fired.

A little pop is heard and the whole scene is bathed in a flickery red glare. Stillness & silence fall over the cavorting celebrants; every head swivels up.

From the jungle a fusillade of gunfire barks into the air. Yelling crewmen stream from the jungle, sending the natives fleeing, wailing & howling with fear.



Dwan, a captive, waits for that captivating bwana devil Kong to come and "take her away from all this."

As the crewmen draw back the giant bolt, others plant dynamite charges around the gate.

The great gates swing inward and lights blaze thru.

They see the stone pedestal, jungle; but no person, no great beast.

"He's taken her!" cries Prescott.

"Someone's taken her!" Wilson echoed skeptically.

"Who do you think went thru there—some guy in an ape suit?"

They walk slowly ahead.

Suddenly Wilson stumbles & falls forward out of the glaring light. In the light of his flashlight Prescott finds Wilson picking himself up out of a depression he tripped into.

"It's OK, I just fell into this hole."

"You're not in a hole—that's a footprint," Prescott states quietly.

Prescott & a group of sailors follow the path of knocked-down trees for 2 miles without a sign of Dwan . . . or her remains.

They keep contact with Wilson at the base via radio. When it becomes necessary to stop until dawn, they pitch camp. During the night the radar on board ship sweeps their area to immediately notify them of any "large furry blips moving in their direction."

The footprint measures 6'4". Multiply by 8 and you have his height.

"He'd make a great commercial, wouldn't he?" observes the Captain of the ship. "You know, The battles we at Petrox fight to fill your gas

tank, blah, blah, blah."

The group within earshot laughs . . . but no laughter comes from Fred Wilson . . .

He likes the idea!

would you let your daughter marry an Aries?

Dwan awakens at dawn in a jungle glade. At first she doesn't realize where she is, then she looks up . . .

The mammoth ape is squatting beside her, his eyes studying her every move.

Panicked, she tries to crawl away on her elbows & knees. But she is lifted up into the air. She desperately holds onto the monster's soft black hairs.

"I can't stand heights!" she screams.

The upward motion ceases abruptly. She is flabbergasted. Perhaps she is emboldened by the unlikely success of her plea, perhaps she simply wants to hear the sound of a human voice. But anyway, she says: "Honest to God, I can't! When I was 10 years old and taken up the Empire State Building, I barfed in the elevator! With no offense, I can't stand the smell of a zoo monkey-house either! Is it fair to persecute a person for something they can't help?"

Kong picks up the little white doll and brings it closer to his face—she amuses him.

Dwan can stand it no longer; she breaks into hysterical yelling & kicking. "You chauvinist pig ape, what are you waiting for? If you're gonna eat me, EAT ME! CHOKE ON ME!"

Kong is more fascinated than angered.

Suddenly Dwan realizes what she has been doing. She looks up at him in utter horror. "I didn't mean that! I swear I didn't! Sometimes I get too physical, it's a sign of insecurity, you know? Like when you knock over trees? Nice ape—nice monkey—oh, such a nice sweet, sweet monkey—we're going to be friends—I'm a Libra—what are you? Don't tell me. You're an Aries! Of course you are—I knew it! Oh, how wonderful! Oh, how neat!"

The search party continues thru the next day. Most of the men believe Kong had long since destroyed the girl. Their imaginations conjure ghastly ways in which the giant ape could have ended her life.

Suddenly they feel the earth move under their feet. An earthquake? No! Something alive is undulating beneath them—something scaly & reptilian!

A huge snake wraps its mammoth coils around one of the sailors, crushing the life from him as the others flee into the jungle in all directions.

The snake follows for a little distance, gathering others into its huge maw, but eventually gives up the chase . . . and feasts.

The sole survivors, a mere handful, gather together to formulate a plan. Only Prescott wants to go forward. All the others want to return to the ship and their sheer numbers outweigh Prescott's pleadings.



KONG admires his picture on the cover of *FAMOUS MONSTERS*.

OUT OF KONGTROL!

Run for Your Wives. Big Babby is looking for His Baby Doll!





QUEEN KONG

THE LIBERATED

LADY GORILLA



Question: Can a Giant Gorilla be accused of being a Male Chauvinist Pig? Anyway, demanding equal time is this Kinky Kong! And pipe the cast—Ray Fay? Luce Habit? Wat, no Bob Strangarm? Animation by Wallace O'Brain? Models by Sylmar del Gratto? And introducing Nable Jackson as the Chief of Skeleton Island?

PALMY DAZE!



You'd have an upset stomach too if you got your tummy tickled by a one ton furry forefinger!

escape from the paws of death

Headed in the direction they thought would bring them closest to the gates, they encounter a ravine, spanning about 50 feet, across their path.

Prescott is urged forward to test the strength of the log which spans the chasm and crosses it swiftly & smoothly.

As the other men start across in single file, they are halted in the middle by—

KONG! His huge bulk looms over the trees, still carrying Dwan.

When the terrified crewmen fire their carbines wildly at him, Dwan is deposited in a treetop as the great ape leaps toward the log.

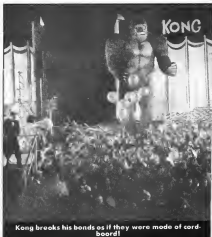
Prescott dives headlong for the roots hanging over the ravine and lithely scampers out of sight.

Kong's paws close around the end of the log. He shakes it. The men dance & scream & fight for balance. Two of the doomed men fall the hundreds of feet into the greenery below. Then two more!

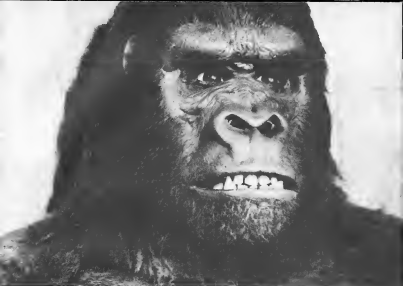
Triumphant, Kong beats his mighty chest, retrieves his bride and lumbers away into the dense jungle.

Prescott follows at a safe distance.

Later that evening he comes across Kong & Dwan.



Kong breaks his bonds as if they were made of cord-board!



Too close for comfort is this closeup of KONG!

He hears a great thrashing & angry roars. Kong is locked in mortal combat with the giant snake! And the snake isn't losing, throwing coil after coil over the ape.

Prescott is able to spirit Dwan away but not before Kong spies the both of them in each other's arms.

A roar of rage causes their heads to spin—and they see Kong's anger.

As the 2 humans race away, Kong seizes the repulsive reptilian head by both its jaws and rips it in half!

Kong rises, smashing aside trees, rushing to retrieve his stolen doll.

Dwan & Prescott are stopped at the edge of a precipice. Rather than face Kong, together they leap over the edge and fall toward a turgid river... Kong's roar of rage is lost in the incredible distance.

After swimming to safety, they race toward the gates... with Kong in pursuit!

Wilson has not been idle... a fantastic trap has been laid for the giant gorilla!

A lookout spots the fleeing couple and urges the gates open.

As the survivors are welcomed warmly, Kong emerges from the bush!

Before the bolt of the gate is halfway home,

Kong hurls himself against the gates.

Debris begins to fly!

Wilson pushes down the handle of a detonator box he clutches precariously and a thousand gallons of pure chloroform pour out—into a dark pit.

But at the same time, Kong breaks thru the gate—

And falls into a mammoth pit which had been dug to exactly accommodate him.

Kong roars & thrashes about in the pit.

Fumes overcome him. His bellowing roars are choked. The only sound from the black pit is a feeble muddy splashing as he beats feebly around in the chloroform puddles under him.

Then... silence.

Kong is taken to New York where he is exploited by the Petrox Oil Company. Remember the "Put A Tiger In Your Tank" commercial? Well... Kong is not exploited for long. In his first public appearance, he breaks his chains and the city of New York finds the gigantic ape unstoppable as he ravages the city!

Will KING KONG be the "biggest event in the history of the cinema" as Dino de Laurentiis has called it? Or will it be a big-budget GODZILLA sequel—forgotten after a year or two?

You will be the judge. Let us know your reaction to the new KING KONG!

40 FEET OF FURRY FURY!



If Kong should decide to swat those cameramen on the elevated platforms, they'd feel like they were wearing elevated platforms! (Well, that's shoe business.)

END



A "photographer," perched high on Kang's chest, attempts to take photos.



THE KING -IN- NEW YORK

TEXT: DICK SIEGEL
PHOTOS: TOM KOWAL

colossal coverage of classic remake

King Kong, the 8th Wonder of the World, lay dead after a 1000-foot fall from the North Tower of New York's famed World Trade Center. He lay amid shattered remnants of the sidewalk and was surrounded by an ever surging mass of people desiring a better look, held in check by the combined forces of the police and National Guard. Suddenly, a middle-aged woman in an emerald-green pantsuit burst past the police and began to frantically remove clumps of hair from the great ape when the director cried "Cut!"

It was a warm, cloudless night in late June, 1976, when Producer Dino DeLaurentiis began production in



John (The Moie People) Agar portrays the Mayor of New York in the new King Kong.

New York of his remake of the famed Merian C. Cooper and Ernest B. Schoedsack film classic KING KONG. That evening scores of special tactical police officers and National Guardsmen battled the imaginary "Dino" Kong, as the King refused to make a personal appearance. Paramount's special effects technicians would later matte the mechanical, forty-foot version of Kong into the film during post-production filming. However, for the scenes at the World Trade Center, Kong would be there in the flesh.

The next night the paid extras filed into the open-air plaza at the World Trade Center; they received their first glimpse of Kong. Forty feet long, Kong, made of styrofoam, rubber, wood and an \$85,000 horsehair coat, lay dead. The ape was virtually surrounded by Klieg lights, cameras and booms, an energetic crew of filmmakers and, behind wooden police barricades approximately 1,000 feet in back of Kong, thousands of curious New Yorkers.

Before actual shooting commenced on the final sequences, a search was on for extras with ties and suit jackets. Thesefortunates were handed cameras and assumed the roles of reporters who scamper about on Kong's massive chest.

Finally, the other extras were led into place in a large circle around "Mr. K" (as the film crew nicknamed the monster) while the director, John Guillermin, took closeups of the stars for a cou-

ple of hours. Meanwhile, the 500 camera-hungry, star-seeking extras grumbled about standing around. Most were telling humorous anecdotes about Kong ("It wasn't the planes that got im, t'was Dino killed the beast," (sic)), making friends with the police (who were Screen Actors Guild members that pointed out the differences between themselves and real police. They carried no notepads or pens and have problems getting their guns out of the holster) or attempting to stomp one another with Kong trivia (who said: "All hands on deck! All hands on deck!?!") or drooling expectantly over the fabled treasures of a boxed lunch.

Soon it was time for the non-professionals to emote. The assistant director who was in charge of the crowd and, via walkie-talkie, in constant communication with the director, told the crowd to "Turn around and take ten giant steps back and thin out." The mob was then told to advance slowly, become excited, accelerate their pace and try to push their way past the police and guardsmen to reach Kong. "Do not look at the cameras! This is reel life! Look only at Mr. K, roll-em!!!"

Spurred on by the novelty of playing with "the tallest, darkest lead in Hollywood," a green-clad housewife continually managed to escape the "police" and, reaching Kong, taking souvenirs for her children, ruining several takes. Other shots were spoiled by an overly enthusiastic extra who shouted out "That's Carl Denham! He must be the man who captured the ape!" and thereby making half of the crowd laugh.

In between scenes, a curious event would take place, as a man carrying plastic bottles of a murky red liquid would slowly ascend the prostrate form of Kong. He inched precariously upward until, rising atop Kong's chest, he bent over, unscrewing the top of his bottle, and proceeded to pour the old red Karo syrup all over. Indulging in a little bit of movie magic, Guillermin would constantly ask for more "blood" to be poured on. "Mr. K had a big fall." The "blood man," as he was dubbed, would always receive enthusiastic cheers and applause for his bloody trek.

Assuming their starting positions again, the extras began their lackluster charge forward. Another assistant director tried to psych the crowd up by wielding his megaphone and marching around crying: "This is a science fiction movie, serious stuff, no laughing or giggling please! You're on your way home after a day at the office, school, whatever, and you're confronted with a forty-foot ape that just fell 100 stories and is a bloody mess. You're scared, curious and compelled to see Mr. K! Remember, we're trying to beat the old classic!" His last statement brought more giggles and words of disbelief. At approximately 12 midnight Director Guillermin cried out in anguish, "Hour break for lunch!"

Quickly, the cast and crew dispersed and embarked for the various dining areas. The extras formed several huge lines and soon attained the mythical, yet real-tasting, boxed lunch.

After the break, the professionals and non-professionals assembled for a sequence in which



Kong, resplendent in his \$85,000 horsehair suit, lies dead.

Jeff (son of Lloyd) Bridges attempts to break through the crowd to rescue his beloved leading lady, Jessica Lange, from the flashcubes of the fourth estate. Bridges assumes the Bruce Cabot role, revamped for the '70's, an anthropologist aboard the Petrox explorer, a research ship sailing to Micronesia (Skull Island?) in search of undersea oil. On the way, they rescue Ms. Lange, who is adrift at sea after the explosion of a yacht she was on. Charles Grodin (11 Harrowhouse), who was not present at the New York shooting, portrays a variation of Robert Armstrong's role, as "Wilson," the ruthless oil tycoon who sees in Kong the ultimate publicity stunt. "Wilson" does not sound like a man who would say, "We'll be millionaires, boys! I'll share it with you all!"

Before shooting begins, Bridges gets a layer of sweat from the prop man, who sprays him with an atomizer. Strategic people in the crowd then separated themselves, giving Bridges a path. Then the director began rolling and Bridges bobbed and weaved his way through the crowd, only to be repulsed by the police. On most shots, the cameras stopped as he reached the police,

but on several occasions, they kept rolling as Bridges ran back through the mob, knocking over unwary extras who thought the take took.

Then, while the crowd relaxed, a sequence involving Jessica Lange, the reporters and the Mayor of New York took place. The mayor was being played by a man who, until two years ago, was believed dead by the Academy of Motion Pictures and Sciences, Mr. John Agar. Agar, in the scientifilms of the '50's, had saved the world several times from *The Tarantula*, *The Mole People*, *The Brain from Planet Arous* and others, would now save Ms. Lange from the fearless photographers. The scene unfolded as "Dwan," freed from Kong's grasp, is hysterical and besieged by the flashcubes and questions of nosy reporters. Suddenly, Agar, resplendent in his black evening tuxedo, rushes forth and puts his arm around her. She doesn't want to be consoled by a smiling publicity-seeking mayor and Ms. Lange breaks free, rushing off camera to seek her lover, leaving a very disappointed John Agar.

Later, John Agar was signing autographs and chatting with fans behind the large boom. Agar,



King's head

at 54, is still in excellent condition. He's slimmed down from his *Tarantula* days, has neatly barbered grey hair and sports a Carl Denham-esque moustache. He recounted how, in a western with John Wayne, he was forced to ride a horse bareback for the first time and told of the ensuing results. To relieve his posterior pain, he was advised to fill a hot bath with sea salt. When he had done so, and sat down, he "promptly went through the ceiling! OOOW!!!" Agar says. "That really hurt! Never put raw meat to salt water!" When asked about Hugh Beaumont, his one time co-star, he replied, "You're thinking about a film called *The Mole Men* (sic)" and proceeded to tell about when a friend and fellow actor, Rock Hudson, saw a relaxed John Agar sitting on the set, surrounded by actors in mole people guise. Hudson chuckled, "What the hell's going on here?" Agar just laughed. Before asking Mr. Agar about his "obituary" in issue 106, an elderly couple came up to him and queried as to who he was playing. Agar replied, "I'm the man with the red carnation!" Then they asked Agar if he ever was a producer. "Producer? Sure . . . I produced three kids." Broaching him about his obit, Agar responded, "Famous Monsters? Oh yeah . . . I went to a witchcraft convention in Los Angeles when someone came up to me and said 'You're John Agar! But . . . you're dead.' 'Well, mebbe,' I said, but I haven't had a chance to lie down yet." Then the editor, Forrest Ackerman, came out and said, "You're alive!" Agar smiled, "I think so—Anyhow, it's kinda fun to read your own obituary."

Having been thanked for his time, Mr. Agar posed for a photo and then, with a resounding "You bet!" vanished into the stillness of the night.

The following Sunday shooting was completed on schedule (despite a fiasco earlier that week when a real mob of New Yorkers, 10,000 strong, showed up to see Kong and rioted). The extras were thanked for their cooperation and assured all that theirs would not be the face on the cutting room floor. The propmen then covered Kong with a huge tarpaulin to prepare him for his trip home to Paramount Studios.

Upon leaving, most extras I spoke with felt that where "Dino Kong" will make a lot of money and perhaps be a good movie, it will never measure up to the genius of people like Willis O'Brien and his amazing staff of technicians, who, in 1933, produced the classic *King Kong* which has been seen and cherished by millions of people across the world. Unfortunately, once the Paramount Kong is released, theatrically for Christmas, '76, the original will be withdrawn from general release, so it will not compete with "Dino Kong" (according to *Variety*). This must not be done! The RKO Kong will not compete with the newer version as it is on a higher level of entertainment and must not be allowed to languish in a deep, dark vault in Paramount Studios. Although I had my brief moment of fame as an extra, there is only one real Kong for me, please!



Red Koro syrup, used to simulate blood on the great ape.



Wanted! More Readers Like (left to right) Mark Carcaran, John Butterfield, John Agar and Dick Siegel.

the quaterMASS creeps again in—

EXPERIMENTS EXTRAORDINARY

by randy palmer

Q is for QUATERMASS. X for Xelting. H for Hammer Films. 3 for the trio of Quatermass classics. It was in the early 1950s that Hammer first delved into science fiction. **FOUR-SIDED TRIANGLE**, directed by Terence Fisher (who was, of course, to go on to greater fame along with Hammer Studios when he directed many of their Gothic terrors), told the story of 2 men in love with the same girl, each trying to win her over. The title is derived from the fact that one of the men, when losing the girl to his friend, schemes to duplicate her thru the use of some science-fictional apparatus. The problem is, the duplicate girl is TOO perfect; she also loves the other man! The fascinating story premise (Forry Ackerman calls the book one of his favorite sf novels) suffered in the transition to celluloid, however, and cries out for an intelligent remake.

That same year (1953), Terence Fisher directed Hammer's second sci-fi attempt, **SPACEWAYS**, concerning "space islands" & satellites in the sky, which turned out to be more of a love & detective story set in outer space locales than a "true" science fiction film.

It wasn't until 2 years later, in 1955, that Hammer lensed its first exceptional sci-fi

piece, **THE QUATERMASS XPERIMENT**, which was successful enough to spawn 2 sequels (thus far, **QUATERMASS II** (known in the U.S. as **ENEMY FROM SPACE**) in 1957 and **QUATERMASS & THE PIT** (U.S.: **FIVE MILLION YEARS TO EARTH**) in 1967).

experiment #1

THE QUATERMASS XPERIMENT was adapted for the screen by Richard Landau & Val Guest. Guest also directed the picture. The screenplay was based on the BBC-TV serial of the same name, written by Nigel Kneale, which was televised during July & August of 1953 and which proved immensely popular.

The title **THE QUATERMASS XPERIMENT** differed in one respect only from the TV serial—in the spelling of the word "experiment." For the screen, the "e" was dropped from the beginning of the word to emphasize the film's 'X' certificate. (Britain's rating system differs slightly from ours: 'U' means 'Universal'; anyone can see the picture. An 'A' certificate is similar to our 'PG' or 'R' and stands for 'Adult.' Their 'X' is the equivalent of ours. Practically all horror films are rated 'X'



The insectoid Martian of **QUATERMASS & THE PIT (Q3)** as envisioned on TV.



Christopher Lee confronted Andrew Keir as Father Shander in this *Dracula* episode. Then Keir went on to assume the Quatermass role in *Q3*.

in Britain, including science fiction & fantasy films, tho some escape with a more lenient rating. **THE GOLDEN VOYAGE OF SINBAD**, Ray Harryhausen's latest epic which was rated 'G' in the U.S., copped an 'A' certificate in Britain!)

To boost the picture's acceptance & popularity abroad, Hammer hired an American actor to portray the main character of the film, Professor Quatermass. The actor chosen was Brian Donlevy (unfortunately now deceased), who played the part admirably, if somewhat nervously. (Nervousness was not part of Prof. Quatermass' character but rather of Mr. Donlevy, tho not at all handicapping in his career as a film actor.) United Artists retitled the film **THE CREEPING UNKNOWN** for American release.

creep, unknown, creep!

The storyline itself was a mature handling of the typical monster-from-space tale. Professor Bernard Quatermass, a top-flight scientist, is at the scene of a country farmhouse where a rocket, one he was responsible for sending into space, has crash landed on its return from the dark voids. Of 3 men who piloted the craft, only one remains, Victor Carroon (Richard Woods-worth)—the others have disappeared, tho their spacesuits are still inside the smouldering ship! Carroon, deep into shock, is hospitalized while Quatermass and his assistants work out theories as to what may have happened aboard the ship in flight.

At the hospital, Carroon, as if possessed by some malign force, strays from his room and smashes a cactus plant with his fist. Later, Mrs. Carroon (Margia Dean) sets up an illegal plan to get her husband out of the hospital; in the process, Carroon kills 2 people and runs from his

wife, who is later found incoherently babbling about his hand being all gray, with thorns—like a cactus!!

Quatermass theorizes that Carroon has been possessed and is slowly being taken over by an alien life-force in search of food and that it absorbs this food into itself, literally becoming part of whatever it ingests.

In the meantime, Carroon has wandered into a local zoo, but what leaves the zoo that night is no longer in the shape of a human being.

Quatermass & his men eventually track down the thing in Westminster Abbey, where it has by now degenerated into a pulsing mass of protoplasmic flesh. In a tense climax, the creature is reduced to ash by electrocution.

And when Prof. Quatermass is asked what he is to do now, he mumbles, "Going to start again..."

The cinema-going public loved the film and Hammer began work on another science-fiction project, released in 1966 as **X THE UNKNOWN** (again capitalizing on the 'X' certificate). While a thoroughly enjoyable film, done in the scientific Quatermass style, **X THE UNKNOWN** remains less memorable than the preceding film.

invaders from the void

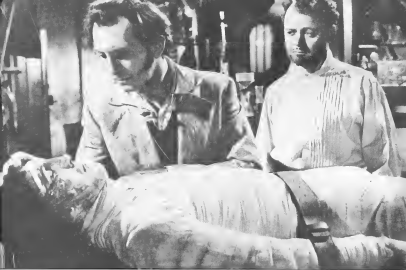
The next year, Hammer released its second Quatermass feature, **QUATERMASS II**, which was known here as **ENEMY FROM SPACE**. Val Guest, besides directing, again worked on the screenplay along with Nigel Kneale, who adapted it from his own story from the BBC-TV serial.

Brian Donlevy was again Prof. Quatermass and again battled invaders from space but in a freshly written plotline. The second Quatermass was even more unusual & frightening than its predecessor.

In London, radars record a number of apparent meteors falling from the sky. Later, Quatermass is witness to several individuals found who have received severe burns on the face as a result of visiting a hitherto unknown food plant in the country. Quatermass & several other men investigate the place, which corresponds in every detail to a blueprint drawing plan of a moon-base project which was to be constructed later in the year under the supervision of Professor Quatermass. Armed guards abound at the base and Quatermass & his group are told the place is a plant in which is being developed synthetic food to be marketed soon.

One member of the group, Broadhead (Tom Chatto), is found missing as the rest are about to enter an elevator leading to a lower level of the plant, and Quatermass leaves to go in search for him.

Outside the plant, but still within its grounds, Broadhead emerges screaming from an enormous cylindrical tank, his body horribly burned & scorched. He dies at Quatermass' feet, mumbling about the "food" inside the tank.



**"The CURSE OF FRANKENSTEIN, when released to a horror-hungry public, did worldwide socko business."
—Randy Palmer**

Quatermass realizes that all is not as it seems, and is shot at repeatedly by the guards as he makes his escape across the grounds and out of sight.

At his headquarters, Quatermass finds that the meteors that were dropping—and which are still dropping—around the area contain a life force from space which enters a human body by means of a burn. He organizes a group to invade the food plant and halt their evil plans.

The leaders at the plant capture Quatermass' group and try to stop the flow of air to their imprisonment quarters by blocking the air pipes with human pulp! The London citizens employed by the invaders to work at the plant revolt, however, and Quatermass & his men are rescued. Gunfire explodes the "food processing tanks" to reveal the gigantic, pulsing creatures the invaders have nursed to maturity with human food; the things die in the flames that shoot up around them.

Why Hammer did not follow up this picture with a third Quatermass entry immediately is obvious: the same year the company's **CURSE OF FRANKENSTEIN** was released to a horror-hungry public and did socko business worldwide. Thus began Hammer's "horror history" & reputation as quality filmmakers.

It was not until 1967 that Hammer did a third Quatermass picture. Interestingly, in that 10-

year span the company made only one other sci-fi film, **THE DAMNED** (U.S.: **THESE ARE THE DAMNED**), released in 1963 in Britain and in 1965 in the U.S.

quatermass goes colorful

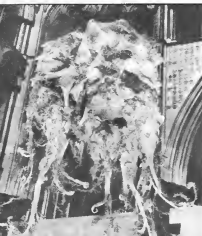
The third Quatermass film, again based on a Nigel Kneale TV serial, was **QUATERMASS & THE PIT**, directed this time by Roy Ward Baker (**THE VAMPIRE LOVERS**, **SCARS OF DRACULA**) and released in the U.S. as **FIVE MILLION YEARS TO EARTH**. It is perhaps the finest of the series, certainly the most unusual.

Unlike the first two Quatermass films, **QUATERMASS & THE PIT** was shot in color and told of the discovery of an alien spaceship in a London subway excavation.

In this instance Brian Donlevy was replaced by Andrew Keir in the role of Quatermass. (Keir has appeared in Hammer's **DRACULA**, **PRINCE OF DARKNESS** as Father Shandor, among others.) The Studio's reasoning for this replacement, in the words of Hammer president Michael Carreras, was that "several years had gone by, Mr. Donlevy was considerably older and also we were no longer doing co-productions with American companies; so it was a natural choice that we chose an English actor." While Keir was there



Incendiary death overtakes friend of bewildered Prof. Quatermass in **ENEMY FROM SPACE (Q2)**.



The menacing MASS monstrosity of **QUATERMASS I (THE CREEPING UNKNOWN)** crawls down the walls of Westminster Abbey.

than adequate in the part, the Quatermass character this go-round seemed a bit less forceful than before; but this is due more to Nigel Kneale's screenplay rather than Keir's interpretation of the role.

Kneale's story is hauntingly well done, so much so that it becomes almost totally convincing & quite plausible and evokes in the viewer a disquieting sense of alarm.

In a London subway excavation site workers uncover what appears to be an unexploded bomb, and the proper authorities are called in for further examination. More digging discloses that it is not a bomb but apparently a large missile, possibly even a type of aircraft. Professor Quatermass is called in along with Dr. Matthew Roney (James Donald) when prehistoric skulls are unearthed alongside it. Colonel Breen (Julian Glover) insists that the craft is some type of German war machine developed during WWII but Quatermass believes the ship to be ancient, since the prehistoric skulls were found buried beside it.

Further examination seems to confirm Quatermass' suspicions, until ultimately the inside of the ship is examined and found to contain several fantastic beings, somewhat akin in appearance to freakish gigantic insects, obviously dead and obviously not of this Earth.

Meanwhile, the ship begins to exert a strange influence on those who near it, causing them to go temporarily "insane," with a will to destroy.



Insectoid Martian as envisioned in theatrical version of Q3, FIVE MILLION YEARS TO EARTH.

monsters from mars

Quatermass, attempting to understand this influence, subjects a female colleague, Barbara Judd (Barbara Shelley), to a series of scientific tests, using a concoction of electrical equipment attached to the ship's hull. While under the influence of the ship, Quatermass & his assistants witness Barbara's chaotic subconscious "thoughts" in picture symbols via a television-type screen. What they see is the landscape of Mars, the insect beings of that planet *alive* and engaged in mass murder & apparent war.

Quatermass forms a theory: the Martians eventually became a dying race, and to be able to live on "immortally," albeit symbolically, came to Earth, instilling in whatever form of life then existed their own evil instinct to kill. Conclusion: the Human Race owes its existence to the intervention of insects!

While exposed to the Earth's atmosphere the Martian spaceship, with its residue of the Martian power, begins to build up that power to incredible proportions, affecting the entire city

of London with its evil influence. The ship explodes and a gigantic visage of a Martian figure appears in the sky as pure energy; thousands of people revert to their dormant inherited Martian life-styles and begin the mass slaughter of their fellow men.

Quatermass and Dr. Roney try to fight the evil gripping their minds but Quatermass is overcome and begins stalking his friend. Roney, realizing that the Martian energy-force hovering in the sky is the cause of the mass insanity, sacrifices his life in an attempt to dispel the force to the ground by toppling an overhead crane onto its form.

As the visage disappears, London once more becomes a "human" city.

Hammer announced plans several years ago to produce a 4th picture in the Quatermass series but no pre-production work has commenced on this project as yet.

With each succeeding entry in this unusual sci-fi series, the Quatermass films gain new quality, suspense & intrigue. We can only hope for a new chapter soon; it may be beyond our wildest Xpectations!

WHERE THERE BE DRAGONS

fiery tales of fantastic beasts

by dennis billows

FAHRENHEIT 4510—the temperature of a dragon's breath! Siegfried...Lang,... Harryhausen...St. George...Danforth! Legendary names in the realm of dragonry.

the odd dragon

"He was sticking half-way out of the cave, and seemed to be enjoying of the cool of the evening in a poetical sort of way. He was as big as four cart-horses, and all covered with shiny scales—deep-blue scales at the top of him, shading off to a tender sort o' green below. As he breathed, there was that sort of flicker over his nostrils that you see over our chalk roads on a haking windless day in summer. He had his chin on his paws, and I should say he was meditating about things. Oh, yes, a peaceable sort o' beast enough, and not ramping or carrying on or doing anything but what was quite right and proper. I admit all that. And yet, what am I to do? SCALES, you know, and claws, and a tail for certain, though I didn't

see that end of him—I ain't USED to 'em, and I don't HOLD with 'em, and that's a fact!"

So said the young boy's father in "The Reluctant Dragon" by Ernest H. Shepard. Sounds a lot like most people's aversion to snakes & insects. It's the old adage, "You can't judge a book by its cover"—and so many people do! It all depends on how you were raised.

different image

For example, in China the dragon is a symbol of GOOD! Images of Dragons were made to appeal to the spirits for rain. The dragon possesses great power and is respected as a giver of life & its blessings. It can become violent when angered but it would NEVER eat a princess! In fact, an Oriental would be HONORED to meet a dragon. The magnificent beast guards great riches but it will give them freely to man, along with its abundant wisdom.



Sir Ludwig (TERRY-THOMAS), on the cliff edge, is enraged that Hans (BUDDY HACKETT) is having such a swinging time with Jim Danforth's creation in *THE WONDERFUL WORLD OF THE BROTHERS GRIMM*.



Jim Danforth animates his lovely creation in Gen. Pel's **WONDERFUL WORLD OF THE BROTHERS GRIMM**.



"High Tea" is being served by **THE RELUCTANT DRAGON** to Sir Giles, the dragon killer who's all smiles, and the boy who has a "monster" for a friend.

Dragon kites & floats are very prominent during the Chinese New Year; look for them.

Dragons are mythical creatures found in the folklore of almost all peoples. And nowhere is the difference between East & West so prominent as the differences between an Eastern dragon—benevolent, kind—and a Western dragon—as children we were reared on fairy stories about far-off kingdoms, princesses in deadly danger, & the gallant knight who slays a fire-breathing dragon to rescue her and gain her hand (and half her father's kingdom).

how to recognize one when you meet it

Dragons all have common characteristics. For example, all dragons have the body of a snake or crocodile covered with scales. The forelegs & head are usually that of a reptile. Many have wings, such as the beautiful Russian creation in **THE SWORD & THE DRAGON** (1956), a 3-headed monstrosity which the Russian hero, Ilya Mourometz, slew.

Other common aspects are:

Fire-breathing (such as in **WONDERFUL WORLD OF THE BROTHERS GRIMM** or **SWORD & THE DRAGON**).

Usually emits a thunderous sound (**THE RELUCTANT DRAGON**).

Guards a treasure (**HERCULES: SIEGFRIED: JASON & THE ARGONAUTS**).

Lives in a cave (7th **VOYAGE OF SINBAD: GOLIATH & THE DRAGON**).

Dragons must be appeased by human sacrifice, commonly of a comely princess (**MAGIC SWORD**).

And, occasionally, they have more than one head (**THE LITTLE PRINCE & THE 8-HEADED DRAGON**).

Tiamat was the dragon goddess of Babylonia, the antagonist in the first dragon myth in history.

The Vikings carved dragon heads on their boats to frighten the storm spirits.

Perseus, Marduk, Hercules, Apollo, Siegfried, St. Michael, St. George, Beowulf, King Arthur and Tristan (and there were many more)—were all dragon-slayers! They usually killed their dragons by hacking at them with swords or tilting at them with lances. Then the "hero" cut off its head or heads and, after removing the tongues, as a reward he was given the princess as his wife.

dragon #1

Perhaps the first film dragon was introduced by Fritz Lang in his classic **SIEGFRIED** (1923).

In that film, Siegfried was given the wrong directions on his journey to win Kriemhild, a beautiful, golden-haired princess. Instead, he was directed to the dwelling of the forest terror—Fafnir, a terrible fire-spitting dragon!

Lt.-Col. Oscar Estes Jr. once wrote a description of Siegfried's duel with Fafnir in *The Classic*



Captain Sinbad (Guy Williams) battles the dog-headed Scylla.

Film Collector, an excellent tabloid fanzine for film buffs. He described that titanic battle as follows:

"We first spy that mighty beast as he slides his scaly body down the rocks for a drink at his pool. Fafnir is a monster. A gigantic creature of teeth & scales, breathing smoke & fire from his nostrils. As he dips his ugly snout in the spring, he reveals himself to Siegfried by his snorting. Reining his horse, Siegfried leaps to the ground, draws his sword and runs forward thru the trees. Truly, he is a man who knows no fear.

"The 2 beings face each other across the pool. Dribbles of springwater drool from Fafnir's jaws. Then, daringly, Siegfried darts up the hillside to engage the dragon! His tiny figure is shrouded in clouds of hot, greasy smoke & flames from the monster's maw. The great tail lashes in fury, a sweep of his sword—and Fafnir is blind in the left eye! Siegfried backs off, up the sweeping hillside; then, charging true he rushes at the dragon's breast to bury his sword to the hilt. Hot, steaming blood gushes forth!"

The creature, built by Karl Vollbrecht, was operated on tracks and pulled up & down the hillside by six or more men. It influenced Doug Fairbank's encounter with a dragon in the "Valley of Monsters" (his *THIEF OF BAGDAD*, 1924).



There's going to be a hot time in the old town tonight! From *THE SWORD & THE DRAGON*.



Goliath's knife seems hardly adequate against the dragon (GOLIATH & THE DRAGON).

"The gushing dragon blood spatters Siegfried's hand and is carried to his lips. Immediately, he understands the speech of birds. Overhead a tiny friend advises, 'If Siegfried bathes in dragon-blood his body will become as impervious as dragon scales—immune to cuts & stabs!'"

Divesting himself of his bearskin loincloth, Siegfried crouches in the pool and showers himself (as Vampirella would many years later in her introductory appearance). He does not notice a falling leaf that alights on his shoulder. This lone spot on his body is untouched by the magical power of dragon blood. It remains vulnerable. Fritz Lang told Forry Ackerman that "Rotwang" of METROPOLIS fame actually substituted for the hero in this scene.

Mythology tells us that a bath of dragon's blood also restores the petrified to life. Eating a dragon's heart, or drinking its heart-blood bestows immeasurable courage on the drinker or else enables him to understand animal languages.

Many primitive peoples believe the same type of fable and would eat the brain of their slain enemies to obtain wisdom, and their heart to obtain courage. But to acquire these traits in real life is not so easy—or so terrible.

The remakes of SIEGFRIED in 1957 in Italy and in 1963 in the Philippines met with little success. Their dragons were feeble compared with the mammoth creation of the late Fritz Lang.

arabian nights & sinbadian days

THE THIEF OF BAGDAD (1924) was to have been America's answer to the German spectacles.

Like SIEGFRIED, it was lavish—flying carpets, living tree-men, a Valley of Fire, a battle with a giant undersea spider and dragon, a deadly apple, crystal ball, magic powder, horse—all marvelous images. But the battle between Doug Fairbanks Sr. and the Dragon (an alligator rigged up with a spiny back) did not compare with SIEGFRIED and so become one of the less-remembered scenes.

In Ray Harryhausen's 7th VOYAGE OF SINBAD (1958) we followed Sinbad (Kerwin Mathews) to the Isle of Colossal Monsters (Colosus). In an effort to force Sinbad to aid him in obtaining a magic lamp with a genie inside, an evil magician (TORIN THATCHER) shrunk his princess to 6" in height and took her to his castle. Guarding the magician's domain was a fire-breathing dragon chained to a wall. In their exciting escape from the sinister villain, the dragon was loosened on them. It fought a giant Cyclops in one of the most stunning animation sequences ever filmed but in the end was impaled on a mammoth arrow shot from a giant crossbow built by Sinbad. (Both bow & arrow may now be seen by FM readers in the dauber trophy room of the editor's Monster Museum.)

Among the many obstacles in the path of CAPTAIN SINBAD (1963) to disposing of an evil magician, Sinbad (GUY WILLIAMS) must slay a dragon called a Scylla. This mythological monster had many snake arms & dog heads. In the film, however, it was a papier maché head supported by beams. Scarcely worth remembering.

The legendary Golden Fleece, a ram's coat made of gold which possessed magical properties, was guarded by a terrible dragon.

In HERCULES (1959) the dragon looked more like a prehistoric reptile as it slept under the tree wherein hung the fleece. When it reared up, it towered as tall as the tree! Jason slew it as he did in—

horrorhausen's hydra

Ray Harryhausen's JASON & THE ARGONAUTS (1963), which dealt with the search—again—for the Golden Fleece. This time the dragon was a 7-headed beast! So formidable does the Hydra appear (and so chillingly realistic is Harryhausen's animation) that Jason's slaying of the guardian borders on the unbelievable. But, then, everything about JASON & THE ARGONAUTS is unbelievable, dazzling & masterful! So fabulous is the fight with the "Children of the Hydra" that the terrifying struggle between Jason & the guardian is overshadowed. After the Hydra is slain, the villain sows the dragon's teeth into the ground. From the soil spring skeletons who fight with sword & shield! This is perhaps Harryhausen's greatest cinematic achievement.

One of the poorer Italian imports, GOLIATH & THE DRAGON (1960), took us to the ancient land of Thebes, where the evil Eurystheus



Ray Harryhausen's hydra from *JASON & THE ARGONAUTS* gets the death-thrust!



A Herrihausen troat from **THE 7TH VOYAGE OF SINBAD**. First the Cyclops fights the dragon, then the dragon gets the shaft!

(BRODERICK CRAWFORD) coveted the kingdom of the mighty Goliath (MARK FOREST). As bait in a trap, Eurystheus stole a jewel from the forehead of the Pagan God of Vengeance and hid it in a cave guarded by a 3-headed dog, a giant bat & a flesh-eating dragon. Goliath, however, eluded the dragon, slew the other 2 monsters and retrieved the precious jewel. Again & again Eurystheus tried to assassinate Goliath & his family, only to be thwarted. Finally, Eurystheus captured Goliath's wife and planned to sacrifice her to the dragon. The Goliath slew the monster he was unable to rescue his wife. Enraged, he invoked the strength of the Gods and singlehandedly tore down Eurystheus' palace. Eurystheus met his death in a pot of poisonous snakes and Goliath was finally reunited with his wife.

Animation lends itself so well to giving personality to monsters. On the other hand, using giant props (like CAPTAIN SINBAD or GOLIATH & THE DRAGON) leaves so much to be desired that many fantasy fans wonder why moviemakers bother to construct them. Most giant props are laughable instead of chilling. Only expert editing, as in JAWS, can save the day. Only time will tell how KING KONG II will do.

the middle ages keep dragon on

The Middle Ages abound with tales of dragons and fantastifilmakers have picked some of the best to thrill us.

One of the most popular stories, "The Singing Bone", was told by George Pal in his musical fantasy **THE WONDERFUL WORLD OF THE BROTHERS GRIMM** (1962), filmed in Cinerama.

"Once upon a time long, long ago, in a far-away land, lived a huge & fearful dragon. He was as tall as a tree in the forest and his roar..."

The countryside was being ravaged, so the King proclaimed that whoever slew the dragon would be rewarded with half his kingdom. After all, there wouldn't be any kingdom left if the dragon continued to burn all the trees and eat all the villagers!

Sir Ludwig (TERRY-THOMAS) was greedy—but frightened, too. Once he reached the monster's cave, he ordered his squire (BUDDY HACKETT) into the den first—valiantly bringing up the rear himself. And in a labyrinth littered with the bones of others who had gone before them, they found the dragon at home.

As the beast uncoiled with an ear-splitting roar, Sir Ludwig fled!

Poor Hans, left alone, had no choice. He fought—and slew!—the fire-breathing demon. Sir Ludwig, to keep the secret of his cowardly action, murdered his squire and went off to claim glory—and half the kingdom. One of Hans' bones, found by a shepherd, was carved into a flute. And, magically, when the musical instrument was played, Hans' voice sang the story of what really happened! The peasant took the bone to



How **SLEEPING BEAUTY** slept thru all this infernal racket is beyond us!

court and let it sing to the King. There, the bone came to life as Hans! The King rewarded the brave little squire and punished the cowardly knight by ironically making him Hans' servant.

Jim Danforth's animation made this segment of **THE WONDERFUL WORLD OF THE BROTHERS GRIMM** a joy to behold. Who can forget Hans swinging on a vine over a precipice, while below the dragon waited patiently with open jaws! And the dragons! What a lovely beast—with his scaly green coat studded with jewels!

7 knights make one weak; or, food of the dragons

The story of St. George & the dragon was brought to the screen by Bert (**FOOD OF THE GODS**) Gordon in 1962 with Basil Rathbone as the evil sorcerer Lodac, whose kidnapping of the Princess Helene caused the quest of St. George (**GARY LOCKWOOD**).

Armed with his magic sword, named Ascalon, St. George & his party of brave men—each of whom died under terrible circumstances during the journey—encountered 6 curses enroute to the castle. Two the the knights were killed by a 25-foot ogre; a boiling crater claimed a third; a fourth knight was charmed by a beautiful girl who turned suddenly into a vampire and killed him; and the fourth curse was an atomic-like fireball which seared two more knights to death! At the climax of the film, accidentally deprived of his magical power, George battled Lodac's 2-headed, flame-breathing dragon just as it was about to consume Helene! During the duel, however, George's magic was restored and he was able to slay the creature. Lodac was also killed,

breaking all of his magic spells and freeing those who were under them. The 7 knights returned to life, George & Helen were married and everyone lived happily ever after...

sleeping beauty's sword in the stone is guarded by a reluctant dragon

In 1941, Walt Disney began his contribution to dragon lore with **THE RELUCTANT DRAGON**. Only a segment of a full-length cartoon, it is delightful. Disney's re-telling of the classic story of a young boy who persuaded a friendly dragon & knight not to fight, remains one of the few original approaches to the dragon mythos.

Second in the list was the fable about the princess who slept for 100 years—**SLEEPING BEAUTY** (1959). The story, briefly, concerns a princess who was cursed at her birth by an evil fairy. The Princess would prick her finger on a spindle when she turned 16 and die! A good fairy is able to alter the curse so that death becomes sleep. So she falls into deep slumber for 100 years, until awakened (in the story) by a handsome (of course!) Prince who, overcoming many obstacles, kisses her and breaks the spell.

The dragon enters the picture when the Prince is attempting to invade the thorny overgrown forest around Sleeping Beauty's castle and comes into contact with Maleficent, the evil fairy, who changed herself into a dragon to battle the Prince. This evil winged dragon is one of the most satanic creatures ever to be seen on the screen—rivaling even Bela Lugosi's silhouette in the "Night on Bare Mountain" sequence in **FANTASIA**!



End of a dragon: Dead Heads! And, in **THE MAGIC SWORD**, the heroine embraces her knight in shining armor (now somewhat blood-spattered) exclaiming, "You did it, by Georgel!"

THE SWORD IN THE STONE (1963) had a brief appearance of a dragon when young Arthur, not yet king, after being taught by Merlin to use his wits by turning him into various animals—a fish, a squirrel and finally a bird—is chased by a hawk into the cabin of Madame Mim, an enemy of Merlin's. She was about to destroy him when Merlin appeared and engaged Madame Mim in a wizard's duel! The 2 opponents turned themselves into anything they wished in order to destroy the other. When Mim became a fire-breathing dragon, it looked as if all was lost, but Merlin used his wits and became a *germ*, which spread a disease thruout the dragon's system and killed her!

Von Daeniken would have us believe, were dragons an alien life-form from another world? In some legends, dragons talked, as in the legend of **SIEGFRIED**. As he died, the dragon said: "I am of the ancient race of the Frost-giants, who ruled the world and held it bound in chains of ice, before ever the gods came on Earth and drove back the realm of winter. Fasolt and Fafner were we, and for the sake of the fatal gold I slew my brother."

Allegory or extraterrestrial tragedy?

Were dragons malicious? Certainly Siegfried had no provocation to attack Fafner. After all, he was just drinking from the pool! Most dragons (as seen in films) are dumb brutes misused by evil sorcerers or used by glory-hungry knights for their own goals (as in **THE WONDERFUL WORLD OF THE BROTHERS GRIMM**).

Who knows?

The future is a bright star for those interested in dragon lore. We have a momentous animated treat in store:

THE HOBBIT!

And, making his first appearance in this epic: Smaug, the flying dragon! Not to be confused with Puff, the magic dragon, tho they both lived by the sea and frolicked in the autumn mist...

dragonsaurs?

Were dragons the isolated survivors of a pre-historic age? Could dinosaurs have lingered on in caves & swamps until comparatively recent times, occasionally making appearances and called "dragons"?

Until a Time Machine is perfected, we will never know.

Did St. George fight a prehistoric monster or an honest-to-goodness dragon? Or, as Erich

MYSTERY PHOTO

NUMBER 95

WHITE BAMBI?

IS HE THE MUMMY'S GHOST? THE FACELESS MAN? The Pillsbury Animated Doughboy? (Say, some dough face!)

Hint: if you saw the entire still from which his face was excerpted, you'd find him all wrapped up in his work—menacing 3 funnymen in one of their creepy comedies of the past.



ANSWER TO MYSTERY PHOTO No. 94

"Mooooore's Johnny!" Yes, your Ghost Host doing the Dracula scene was JOHNNY CARSON.

As we went to press, it was too early for any filmmonster fanatics to have figured out yet who Mystery Man #94 was. But some sharp-eyed readers of the past include SCOTT DAVIS, MICHAEL FOURNIER, DON REESE, THOS. S. MILLER, TOM TIMMERMAN, JOHN CIOLFI JR., MARK GAILBRAITH, RONNIE MATTHEWS, FRED CAMPBELL, ANDY PLUMMER, RICHARD BURGESS, JOHN CONTINI, FORD COLIN, STEVE J. DUEWEKE, ARNELLE R. SQUILLANTE, TERRY JOYNER, DAVID SMITH, CHAS. CROWLEY, KEN SHIARELLA, RUSSELL OLENICK, BOBBY STOFFA, ODIE PALMER, JAMES NICHOLS, TOM FUGHEBERG & ANTHONY, MIKE & JOE LAUDATI.

THE GREAT LUGOSI

as remembered by alexander the great



After having originally turned down the role of the monster because it was a non-speaking part, Bela did play the indestructible creation in FRANKENSTEIN MEETS THE WOLFMAN.

FM FAN RICHARD C. BLANKENHORN met a man who knew BELA LUGOSI. Dick offered to share Alex Great's story with us. In the following pages you will learn of:

- Lugosi's sense of humor.
- His preference in food.
- What he was like when introduced to a female fan.
- How he tied up traffic.
- And got traffic flowing again.
- How he almost became the star of a Live Spook Show.

Richard Blankenhorn now sets the scene for us.

a magic meeting

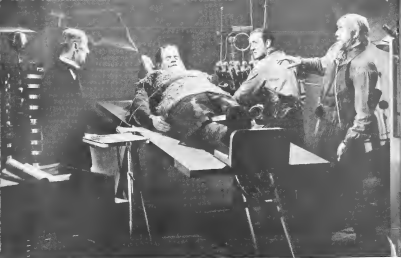
One day I went to visit a friend of mine who had just opened a small magic shop. Before I went in I heard a very distinct voice, a little louder than the rest and with a European accent. As I entered I saw a short, rather well-rounded man with a slightly receding hairline. His hair was almost white and he had a small white waxed mustache. He had bright sparkling eyes and the air of a performer on stage.

It was Alexander Great who at one time was one of the best known magicians in the United States during the vaudeville years. He did several different magic acts; the best known was an Oriental. His name for this act was Kim Key.

Continued



From one of the many stage versions of DRACULA, Bela menaces sleeping victim.



An electrifying moment as Igor (Bela) aids Basil Rathbone (THE SON OF FRANKENSTEIN) to revive his "friend," the monster, played by Boris Karloff.



**20
YEARS
IN HIS
GRAVE
-YET
BELA
LIVES!**

They say he died in 1956. But in 1976 BELA haunts us still!

I talked with him about magic and as he spoke he mentioned that he came from Budapest, Hungary. We talked several times after that but I especially remember how once he started talking we lost all track of time. When the magic shop would close we would end up out in the parking lot still talking.

It was during a time like that that I found out that Alex had known Bela Lugosi. He told me how he had met Lugosi and of his great sense of humor.

I asked Alex if he would help me do an article about Bela Lugosi for **FAMOUS MONSTERS OF FILMLAND** and he happily agreed to.

So one night I took a cassette tape recorder with me to Alex's home and just let him talk about Bela Lugosi. Alex had pictures of Lugosi & himself and we had copies made to send to you. We also copied the newspaper clipping he refers to in the article.

Here is the story as he gave it to me.

lucky little devil

I met Bela Lugosi in Budapest, Hungary (where I was born) when I was a small boy. He was making a moving picture and they needed a small boy to take a part. I was picked. That is the way I met him.

I didn't see him again for many years, until I came to the United States. Then I accidentally



Belo as Professor Mirakle attempted to cross-breed apes with human beings in **MURDERS IN THE RUE MORGUE** (1932).

met him over here when I was traveling as a professional magician. We became friends. I showed him where I played on the stage of a theater when one of his films was on. He really got a bang out of it. He said, "We were in a picture in Europe and now we work together here. I'm on the film and you are on the stage."

I said: "Yeah, that's right." That is the way we worked together again. I still have the clippings.

Then he made personal tours in different places. One time when I was living in Detroit he came there so I went to see him. He was very happy. He said: "When I get thru with the show I'd like to go out and have dinner with you and spend some time together because we haven't seen each other for so long."

So I told him, "We have some good steak houses."

He said, "I'm not interested in that. What I would like is to go to a Hungarian place where I can have Hungarian food like dried sausage or paprika bacon. That's what I would like."

I said, "I have exactly the right place," and we went to this Hungarian neighborhood and walked into this place and sat down.

dinner with dracula

The owner came up to us with a funny look on his face. He said, "Can I talk to you, Alex?" So I excused myself and went with him.



The fearsome threesome in **YOU'LL FIND OUT...**
Belo, Peter Lorre, & Boris.



Lugosi carried his role of Igor, the broken-necked murderer, into **THE GHOST OF FRANKENSTEIN** with Lon Chaney Jr.



As "Murder" Legendre, Lugosi commanded the dead bodies of his enemies in **WHITE ZOMBIE** (1932).

He asked who the man was who was with me. He said, "He looks like Bela Lugosi, the man that plays Dracula in pictures."

I told him it should be because that was who it was. The man got so excited he almost jumped to the ceiling. He said, "Oh my God, how did he get here?"

I said: "With me." So I introduced the owner to Bela Lugosi.

Before we knew it the place was filled with people (how it got around I don't know). Soon there were 5 or 6 gypsies playing and the place was jammed. A young lady wanted to meet him (this is a funny incident). Just to show how real this man was, on stage & off. He didn't need makeup or anything. He had that mysterious air about him and that is the way he was. I said: "This young lady would like to meet you." She said: "Mr. Lugosi, I am very happy to meet you. I've seen all your pictures."

lugosi spooks to young lady

He said, "Do you like me?" He said it in a weird way that was natural for him. He didn't put her down, it was just natural to him. He turned slowly and looked at her and said: "It looks like you are afraid of me."

The young lady was shying away from him.

He said, "Don't worry, I'm not going to hurt you—I'm only after your heart."

At that the young lady fell off the stool from leaning back away from him.

He helped her to stand up but she never sat back down on the stool again.

Most people don't know that he really used to play a straight man. He was good-looking and had played in regular movies.

when dracula kidded the kids

The proprietor came and told us everything was ready in the backroom for us to eat so we went back. It was just a few minutes later that he came back with a policeman and said the policeman was complaining that the whole street was jammed with cars.

The kids had found out Mr. Lugosi was in there and they wanted to see him. There were 60 to 100 kids out there chanting "We want to see Dracula! We want to see Dracula!"

So Bela turned to Mr. Hevesi and said, "Bring me an overcoat or a raincoat—but dark."

So the manager brought him one and he put it over his shoulders. "I will get rid of them," he said.

I went to the door and slowly opened it.

He walked out, part of his face covered with the coat.

He said: "I am Dracula and I'm going to get every one of you! I am after your heart!"

He opened his coat just like a vampire.

Pretty soon you couldn't see a kid anywhere and the traffic could move.

We had a good laugh about that.



Bud Abbott & Lou Costello met Glenn Strange (FRANKENSTEIN), Bela (DRACULA), & Lon Chaney Jr. (THE WOLFMAN) in ABBOTT & COSTELLO MEET FRANKENSTEIN (1947).

alexander's great idea

We started talking about different things, about show business and all. Then I had a great idea. I told him: "Thru personal appearances you draw a lot of people. My idea is to build a midnight show, a spook show, with your mystery & my magic. It won't look like magic, it will be strictly a spook show."

He said: "We will discuss it tomorrow." The next day we met and talked about it some more. I had some pictures made at a magic shop with him holding a skull.

Then he had to leave because his engagement was over and that was the last time I saw him because of his personal appearances.

Later I heard about his death just as he was about to make a comeback in films. That was a very sorry occasion for me.

That is my story about my friend Bela Lugosi.

And so we close the year of the 20th Anniversary of Lugosi's Death, having featured an article about him, as promised, in every issue except the FEARBOOK which, due to circumstances beyond control, failed to contain a tribute to Bela.

But The End Is Not Yet!

Next Issue we bring you One of the Best of All, a Feature by RICHARD SHEFFIELD, Lugosi's Constant Companion & Helpmeet during the last 3 years of The Great Man's life. Sheffield was the last person to see Lugosi alive... and took his death fotos.



Super Raro Still from DER JANUSKOPF... the silent foreign version of DR. JEKYLL & MR. HYDE with Lugosi on the right, the holyr Hyde in the center believed to be Conrad Veidt.

END

watch out, barnum & bailey!

THE GRAVEST



Let's hope THE FLYING SERPENT doesn't have a sweet tooth because he looks like he could bite thru those barriers like they were candy bars!



Lon Chaney Jr. in DRACULA VS. FRANKENSTEIN wants to "cell" his room cheap to another wellman.

PROFESSOR LAMPINI, DR. CALIGARI, DR. LAO, DR. ACKULA, "MEN" Who were more than men. It was Professor Lampini's Chamber of Horrors that toured the backroads & seldom-visited byways of Europe. Among the strange attractions in his carnival was the actual skeleton of Count Dracula, the vampire! Yes, it was Lampini who exhumed the skeletal remains of the infamous undead to place on exhibit in his traveling carnival show. The brave Lampini, who died near THE HOUSE OF FRANKENSTEIN (1944).

lao & behold

The curious Dr. Lao appeared in George Pal's fantastifilm THE 7 FACES OF DR. LAO (1964). This delightful Oriental from Panchai, China, deserves the title of Foremost Curiosity Collector & Showman. In his traveling circus were a miraculous myriad of mystical marvels such as—

Merlin, the medieval magician.
Appolonius of Tyana, seer & prophet.
Pan, the God of Joy, half-man & half-goat.
The Aghastable Snowman.

The Medusa, whose "hair" was hissing, withering snakes and who turned men & women into stone with a fatal glance.

translated from the transylvanian by eric ashton

HOW ON EARTH!



Donal Atwill & J. Carrol Nash invite you to a bash (if you're not bashful about being bashed!) in the HOUSE OF FRANKENSTEIN. (Universal 1944)

And the Loch Ness monster.

THE VAMPIRE CIRCUS (1971) toured Europe in 1810 featuring a were-panther/vampire, acrobat-vampires which turned into hats, a magical mirror; & more!

THE CIRCUS OF HORRORS (1980) offered incredibly beautiful women who were "created" by the master hand of a plastic surgeon - who killed them when they wanted to leave the circus and lead normal lives!

What if we could combine all of these celluloid clippings into one? I picture a galactic circus (like that run by Michael Rennie in a LOST IN SPACE episode) which occasionally set down on earth and entertained a startled humanity. What incredible wonders would we see? What spine-tingling HORRORS? Come with us - step into Rod Serling's "Twilight Zone" and meet...

the circus of things unknown

"See the strange 'heast people' from THE FORBIDDEN LAND! See the bizarre ape-man! See Professor Lampini's Chamber of Horrors! Shudder! Fear! SCREAM! See monsters never before exhibited! See weird 'things' from the stars & curiosities from the ends of the Earth!"

The excited crowd closed in about the speaker.



After the Wild Man of Borneo got thru eating peanuts, Borneo'd fer what he'd eaten!



From Golem to Snowman. "Pole" Wegener (North Pole, that is) in the fantastic silent film of 50 years ago (1927) **THE STRANGE CASE OF CAPTAIN RAMPER**. You'll have to admit he sure knew how to make a border tender.



They sure fouled up when they let out "The Man Who Howled" for he had Devilish plans to make things hotter than the hinges of Hell.

He was tall & heavily built. His face was lit with a kindly, charming smile. Behind his dramatic glasses his eyes beamed in glee. When he stroked his trim moustache the crowd could see a unique ring weighing heavily on one finger. Its silver inlay over carnelian bore a bat & a large initial D.

"This ring once belonged to Count Dracula—Bela Lugosi!" he said. He held up his other hand. "On this hand I wear the ring of Im-ho-tee, THE MUMMY who came to life after 3,700 years—Boris Karloff!"

Peter Lorre's wristwatch was strapped to one wrist & Bela Lugosi's Dracula cape draped his shoulders.

Just then a soft piping wafted from behind the heavy curtains. The strange music suggested forests, streams & pagan rites celebrated under a full moon.

Then, riding a burro, came one of the strangest creatures ever seen. From the waist up he was a man. But from the waist down he looked like a goat! Even his face had goat-like features. And, gouting from his forehead, 2' horns! PAN! Mythical god of the forests!

"Please follow Pan into the tent, folks. The tour is just beginning!" urged The Guide.

The many wanted to leave, the strange piping of Pan robbed them of their will. They followed obediently to the first cage...

heading for borneo & a fly-by-night snake

"This, ladies & gentlemen, is the original Wild Man from Borneo! His teeth are filed to points



Frankenstein, Oriental style, gets up off his Japan knees and prepares to Conquer the World!

even a vampire would envy. We call him Hannibal the Cannibal because the only food he'll eat are elephants! I won't bore neophytes like you but—to watch him eat is wild, man, wild!"

The crowd tried desperately to break the spell of the hypnotic fluting but it was impossible!

Moving right along, the next cage contained a 2-headed gorilla!

"We call him Rip Baker, after the makeup artist who created a suit similar to this for a movie called THE THING WITH 2 HEADS. Two heads in this case aren't better than one!"

The gorilla made a clumsy spring toward the bars, tripped over his feet and sprawled to the ground. As the crowd passed on, one head was madly jabbering to the other...apparently it took two to tangle!

"Here we have THE FLYING SERPENT. This prehistoric bird-snake kills those who possess one of its feathers. A film of its life was made in 1945—"

A long mournful howl swept like a ghost thru the tent. The Speaker ignored the sound and continued.

The flying serpent's piercing eyes beadily watched the group as they filed past...

frank-kung-stein & friends

The ground quaked and the maniacal shaking of bars broke from the next cage.

"Please don't be alarmed," continued The Guide. "In the next cage we have one of our greatest attractions." He walked to the cage and gestured to the occupant.

He was huge! It seemed cruel to press his great bulk into the small cage. He must have been 10



Who's Zoo? Charlton Heston goes bananas behind bars as Zira (Kim Hunter) treats him like a wild animal captured by a human Hunter!



Bela Lugosi in a Slammer film, **THE APE MAN**. "Cor-fax Abbey was never like this!" he growls. "I should have quit while I was a vampire or a zombie!"

feet tall, dressed in the remnants of clothing too small for him. But his face—his face! The sadness in his eyes!

"At great personal danger to myself, I traveled to Japan and obtained . . . the Japanese Frankenstein Monster! Yes, you saw his story in **FRANKENSTEIN CONQUERS THE WORLD**—"

A small boy elbowed his way thru the crowd and tugged on The Guide's sleeve.

"But he was much bigger than that in the film!"

"That's true, young fella. It's my own special formula that keeps him at his present size—and smaller! In fact, he's soon due for another injection of the serum."

Sitting stoically across the way, gripping the bars of his cage—

"This is **THE APEMAN**. In the film of the same name, made in 1943, ape spinal fluid caused a part-man part-ape transformation. Incurable, I'm afraid—totally incurable!"

There was little time to view the apeman, however, for at that moment a tremendous commotion suddenly urged the fearful, captivated crowd to turn its attention to the next cage.

Straining thru the bars were the hairiest hands in creation! And the apelike being which owned them looked like cousin "It" from the **ADDAMS FAMILY**!

"Here we have a unique contribution to my traveling Chamber of Horrors! In 1927, a German film titled **THE STRANGE CASE OF CAPTAIN RAMPER** was released. In that film, an explorer was forced to become hairy & beast-like in order to survive the Arctic. I saw him with my own eyes when I was 10 or 11. At the time I didn't realize he was Paul Wegener, the Lon Chaney of Europe, the man who twice played the legendary Golem." He interrupted a moment. "In some instances during this tour I use Walt Lee's *Reference Guide to the Fantastic Films* as a point of reference, because all of my creatures have appeared in the celluloid world of the imagination... and so they live!" He resumed the tour.

"He was captured & brought to civilization as a circus ape-man, fell in love with a girl trainer and had a scientist restore his mind. But he grew sick of civilization and returned to the Arctic.

"And that's where I found him. Wandering the frozen no-man's land—"

"What were you doing there," asked the small boy, "looking for the Abominable Snowman?"

"As a matter fact—"

'whitey' & the boys in blue

A calliope began its circus-flavored music as a snow-white creature with great fangs for teeth and tiny little half-blind eyes shambled past. It was the *Abominable Snowman*!

"I was also looking for Dadath in the Cold Waste, since one of the *Old Ones* would have been a wonderful addition to the circus. But I found them too unruly—too powerful—and had to abandon that idea. Too bad... maybe some day..."

Just then a mournful howl cut thru his speech. This time The Guide appeared slightly shaken. But he continued.

"Here is something unique, yes, unique. Presenting the only wolfman in captivity! You saw him doubling for Lon Chaney Jr. in **DRACULA VS. FRANKENSTEIN**—"

"Hey," shouted the boy, "weren't you in that film too—"

There was a twinkle in The Guide's eyes but he was unable to answer because cries of anger began to drown out his words.

"Hey, let us out of here!"

"Come on, the jig's up!"

"When I get out of here you're going to be sorry!"

And there, crowded in the next cage, was the entire local police department!

"Why, officers! How did you get in there?" asked The Guide, pulling out a set of keys to unlock the door.

There was a blank look on their faces, then one said:

"I seem to remember a man coming into the station... his eyes were blazing red... he pointed at us with long, spider-like fingers... and the last thing I remember was his compelling voice, saying: 'Come... **HERE!**'"



Pipe this! As he rides about in the Circus of Dr. Leo, the Goat Gad Pan warns the audience, "Please don't touch my fur—Dr. Leo doesn't allow any Panhandling in his circus!" Now wouldn't that get your goat?



"The Man Who Howled" (behind bars) in the Twilight Zone is pleased to learn his cell is up for rezoning.



This beastly pair wants to join JUNGLE JIM IN THE FORBIDDEN LAND...and it looks like they're about to break out of their wooden prison. ("Well," as Johnny Weissmuller said, "that's the breaks!")



Look Before You Leap! The Boys in Blue raised an awful fuzz when Bela Lugosi put them behind the iron Curtain!

"Never mind that, get us out of here!"
 "Certainly, certainly! In fact, I'm glad you're here! I'd feel safer with you gentlemen along!"
 "What do you mean?" asked the Sergeant in charge.

the man who was kong-stricted

An ear-deafening roar shook the tent walls and the rattling of chains answered his question. The people moved toward the next area—which was not a cage but a huge curtained amphitheater.

"—and now, ladies & gentlemen, before I tell you more, I am going to show you the greatest sight your eyes have ever beheld. He was a king and a god in the world he knew but now he comes to civilization, merely a captive, a show to gratify your curiosity. Ladies & gentlemen, look at KONG, the Eighth Wonder of the World!"

The curtain rose to disclose a raised platform on which stood a mammoth ape, loaded down with chains and so fastened that he could move only his head. Murmurs & exclamations broke from the audience.

Kong strained at his chains and a blood-freezing roar shook the gargantuan tent.

"Don't be alarmed, ladies & gentlemen! Those chains are made of chrome steel, the hardest metal known!"

A great wall of despair nearly drowned out the speaker.

Trying to gain the attention of one of the group was a man behind a strong door. Thru the lattice-like window he beckoned.

"Please, someone, please help me!" he cried in a quiet voice. His eyes darted around frantically, seemingly fearful of being overheard.

One of the group, a curious young man, approached the barred window and THE MAN WHO HOWLED.

howl he get loose?

"You must help me!" whispered the man behind the bars. "I'm being held here against my will!" His tortured eyes pleaded as desperately as his voice.

"I'm not a beast! Look at me. Do I look like these other pitiful creatures? No! I tell you he's mad! Mad!"

"You mean the Tour Guide?" asked the inquisitive stranger, a puzzled expression crossing his face.

"Yes! You must help me! Please! You must!"

The stranger was undecided. The man seemed sane. He did not look like a monster.

"Just lift the staff across the door and I'll be freed! Just lift the staff!"

"You mean just this staff is all that's holding you in there?"

"Yes, please hurry, before he comes!"

"But why haven't you lifted it yourself?" asked the stranger. "It's within easy reach."

"Please hurry! He's coming!"



Two heads are enough to make any gorilla go ape! When asked for a quote on the subject, Rick Baker became (as you can see) very cagey. (Monster Maker Baker has since graduated from films like **SCHLOCK** and—this one—**THE THING WITH TWO HEADS** to playing the new King Kong.)

Urged by the entreaties of the man with the tortured eyes, the tourist raised the staff and swung the door open.

"NO!" came the cry of The Guide as he sprang toward the door. "Don't lift the Staff of Truth!"

But already the **MAN WHO HOWLED** was out & striding across the test floor, heading for the opening.

"Good Lord, man! You don't know what you've done!" cried The Guide. "You've let the most terrible evil in the whole universe loose upon the world! You've released Satan, Lord of Darkness!"

The man smirked but the smile soon faded as his eyes watched the transformation of the being which he had released.

the evil one goes ape

With each step he took, the **MAN WHO HOWLED** changed...his tattered clothes were re-

placed by shimmering blood-red robes; his kindly eyes were deepened, darkened; his ears elongated and atop his forehead 2 little horns began to rise...

Satan, emperor of evil was loose upon the world! He raised a claw-like hand and gestured—

The group watched as a black orb, like a tear in the fabric of time & space, appeared from nowhere and began swallowing all light, *changing* all light, until—

"It's alright, don't be greedy," the hairy anthropoid growled, holding the tasty treat on the tips of his fingers. The rag-clad men & women reached thru the bars, mutely entreating. Some pushed others aside in their mad scramble for the apple held in the simian's hand.

One eager young man snatched the fruit madly, almost tearing the apeman's arm off!

"You'll be punished for that, human!" General Ursus screamed...

END

"OLD" KONG LIVES!



43 Years After "The King" Posed for This Picture on the Craggy Precipices Overlooking the Domain He Held in Thrall—Skull Island—Intrepid Collector John Kobal secured This Incredible Shot from the Scrapbook of Carl Denham and Immediately Made It Available to FAMOUS MONSTERS. (More Fabulous "OLD KONG" Fotos Coming in Future Issues!)

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CREATURE OF THE DEEP

PART II



A man with an iron will, also a steel harpoon, plunges death-dealing weapon into the side of MOSY DICK (1956) after the monster whale destroyed his ship & crew. (Script by Ray Bradbury)

amphibians of the water worlds, arise!

He hadn't changed since the dawn of time ... humanoid, green, slimy scales covering his body he was—THE CREATURE FROM THE BLACK LAGOON! The most famous of all mentfish!

In 1953 a party of scientists, searching for fossils, found his secret domain in the Amazon jungle. But it was a terrible creature which they found there. One which killed & maimed many before he finally sank into the depths of the Black Lagoon...to be resurrected by the clamor of a moviegoing public which would not let him die! We were treated to THE REVENGE OF THE CREATURE (1953) and THE CREATURE WALKS AMONG US (1956) as well as a guest appearance in the Mexican CASTLE OF THE MONSTERS (1957).

The first fish-people were probably the little munchkins from THE MYSTERIOUS ISLAND (1929), which also featured a giant squid. Since that time we have been deluged with amphibianpersons:

In 1950 LA MUJER MURCIELAGO (BAT WOMAN) a costumed super-heroine hatted fishmen monsters in this forgettable Mexican fantastifilm.

THE SHE CREATURE (1956) & its El Cheapo TV remake CREATURE OF DESTRUCTION (1967) allowed a hypnotist to predict murders by a terrible sea monster using a girl who was the reincarnation of the sea-thing.

Continued

ES



GORG0, perhaps the greatest British detective since Sherlock Holmes. How's that, you say? Well, who else do you know who went around London like that in his stalking feet?



That's going to be one ill eel after "Mr. Moray" (moray eel, that is) swallows the meal he's being given by Doug Standish (Lloyd Bridges) in **AROUND THE WORLD UNDER THE SEA**. It's an explosive! Incidentally, there is no truth to the rumor that the eel was a hissing cousin of Doug Standish and changed his name from Miles-Long Standish.

Drowned sailors of the "Susan B" rose from their watery graves in **THE ZOMBIES OF MOR-ATAU** (1957) and disposed of anyone foolhardy enough to try to steal the golden cask of uncut diamonds they guarded...even in death!

In 1959, poor Lon Chaney Jr. suffered limb-regeneration which turned him into one of the hideous **ALLIGATOR PEOPLE**.

THE AMPHIBIAN MAN (1962), a Soviet film, dealt with a man with shark's gills.

Radiation waste & plankton were the culprits which caused the **HORROR OF PARTY BEACH** (1963) to stalk the land in multitudes.

Extraterrestrial amphibians tried to destroy the Earth in **DESTINATION INNER SPACE** (1966).

One of the more interesting stories of science-gone-wrong floated to the surface in **THE BLOOD-WATERS OF DR. Z** (1974). A scientist searching for a method which would enable human beings to live & thrive underwater in a genetic manner similar to fish turned himself into a water-breathing gillman. Using the power of his new form, he took revenge on the townspeople who scorned him and polluted all streams, rivers, lakes & the sea with his genetic solution, causing the physical structure of fish to change. The fish grew tremendously and mutated on land as well as in water, thereby causing hazards on streets & highways. The creature went on a killing rampage which ended with his being wounded and taking refuge in the ocean together with

his precious vials of chemicals. In this film, the hero did not get the girl! Instead, wounded himself, he was forced to watch her walk zombie-like past him and disappear into the sea with her monster mate!

the cities in the sea

Man has worshipped sea-gods since the days of Atlantis, lost Lemuria & Mu. Dagon, Neptune, Poseidon & Cthulhu, the Lovecraftian water-elemental, are names to stir ancient memories.

In **WAR-GODS OF THE DEEP** (1965), vicious gillmen kept the crew of an ancient sunken vessel prisoner. Rough justice was served by tossing erring Lyonesse residents to the voracious gillmen, who swam around the interior community and were visible thru glass panels. Based loosely on Poe's poem "The City in the Sea", it offered Vincent Price as the leader of this motley crew.

ATRAGON (1963) treated us to a flying super-submarine, a sea monster & the lost civilization of Mu—enough for any fishophile!

Atlantis, legendary continent which sank beneath the sea before recorded history, was filmed by George Pal as **ATLANTIS, THE LOST CONTINENT** (1961), and gave us a glimpse into the beginnings of man's first civilization—complete with destructor-ray & submarine! This submarine, by the way, is on display at the Son of Ackermansion—it's over 15 feet long and is the first item of interest which greets your eyes when visiting.

British fantasy writer Dennis Wheatley's novel "Uncharted Seas" became **THE LOST CONTINENT** in 1968. This strange Hammer film deserves a future in-depth article in FM, since some of the plot-twists include monster jellyfish, vise-like seaweed and giant, green-eyed snail-crabs as well as black-garbed villains living in a "Sargossa Sea" of missing ships.

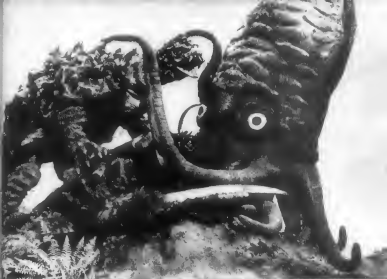
Julius Verne's hero (in the form of Robert Ryan) in **CAPTAIN NEMO & THE UNDERWATER CITY** (1969) created an underwater metropolis which was menaced by a giant sea monster. This is not to be confused with **THE MYSTERIOUS ISLAND OF CAPTAIN NEMO** (1974) starring Omar Sharif, which was a remake of Verne's "Mysterious Island", minus the animation of Ray Harryhausen!

THE CITY BENEATH THE SEA (1970) gave us another amphibian man.

an eel wind—

AROUND THE WORLD UNDER THE SEA (1966), which was concerned with a world-wide earthquake disaster, a futuristic submarine & a giant moray eel.

Bizarre marine life like **THE GIANT LEECHES** (1959) abound in fantastifilms. During that same year we were threatened by a one-eyed extraterrestrial from a flying saucer in **THE ATOMIC SUBMARINE**.



IN YOG, THE MONSTER FROM SPACE (1970) an alien force enters the bodies of Earth-creatures (a turtle, crab & octopus, pictured here) and they begin destroying the islands south of Japan.

Sea Snails were released by earthquakes in **THE MONSTER THAT CHALLENGED THE WORLD** (1957) and **THE FLESH EATERS** (1964), microscopic creatures created by science-gone-wild stripped the flesh from people in seconds!

In 1973 **THE NEPTUNE FACTOR** (on television it was retitled **THE NEPTUNE DISASTER** to cash in on the disaster craze) featured a group of scientists searching for a lost underwater laboratory which fell into a grotto of giant sea creatures.

THE CREATURE FROM THE HAUNTED SEA (1961) was a sea monster which killed a group of people searching for sunken treasure

the great white whale

Before **JAWS**, Herman Melville's symbolic tale of good & evil was considered the greatest sea monster of all.

Filmed as **THE SEA BEAST** and again as **MOBY DICK** (1930), this time with John Barrymore, it is the Ray Bradbury-written, 1966 version, which was maginally brought to the screen ... and which still thrills us today

What has a crooked jaw, wrinkled brow, a dozen irons stuck in his hulk and is colored like a great marble tombstone?



LON CHANEY JR. as one of **THE ALLIGATOR PEOPLE** (1959) sings to Beverly Garland (who now has a fan club: see **Fiend Clubs**) his favorite song from the Parade:

His Parade: "Teeth for two & two for Teeth".



When a man falls for a mermaid, it's liable to spell his "finnish". But who can resist when she's as lovely as MIRANDA? (Glynis Johns, 1948)



The Loch Ness Monster begins to grow, animated by the great Jim Danforth (see details of his new club in the Flend Clubs section!) in George Pol's Academy Award-winning fantasy, THE 7 FACES OF DR. LAO (1964).

Ahab stood tall & gaunt, the great scar across his face a livid white.

"You're to look for the *white whale*... a whale as white & as big as a mountain of snow. It's a *white whale* I want!"

"With eyes like corkscrews... he's struck full of harpoons, men, and his spout is a big one like a whole shock of wheat... and he fantails like a broken jib in a storm... yes, men, you've seen him... it's *Moby Dick*!"

"Captain," asked the first mate, "was it not *Moby Dick* took off thy leg?"

"Aye... 'twas *Moby Dick* that tore my soul & body so they bled into each other. Aye, I'll follow him around the Horn and around the Narway Maelstrom and around Perditions' Fling before I give him up!"

Ahab gazed at his crew and in his eyes they saw that the whale had marked him inside and out—and mischief was worked on his soul!

"This is what you shipped for, men. To chase that *White Whale* on both sides of land and over all sides of Earth until he spouts black blood and rolls dead out!"

And they do chase him... *Moby Dick*... they name certain whales that. Aye, shipmate, special, big murdering whales with long histories... whales that have killed 10 times 100 men!

They chase him until all—save one—follow Ahab to a watery grave

the season of new ideas

Some of the tales of the sea which are being considered for the screen at this time are:

"The Godwhale" by T.J. Bass (Ballantine Books), about a cyborg... part organic whale, part mechanized ship... Arthur (2001) A SPACE ODYSSEY Clark's "Dolphin Island"... as well as Roy Meyers' dolphin trilogy: "Dolphin Boy", "Daughters of the Dolphin" & "Destiny of the Dolphins" (Ballantine Books)... and perhaps one of the greatest of all environment-oriented tales, "The Man Who Lived in Inner Space" by Arnold Federbush (Bantam Books) in which the victim of a chemical plant explosion, imprisoned in a mutilated, almost useless body, seeks to return to the ocean... a story worthy of a modern Lon Chaney Sr.!

dracula of the deep

In a curious quirk of Fate, LUGOSI lives in an Oceanarium in Vancouver, Canada! Our editor tells us, "With my own eyes I saw him sprouting off late last July while on my way to Alaska. Of course, there was nothing unusual about this, as at the time he was a whale!"

Lugosi... a *whole*!! Reincarnation? We always thought he was a whale of an actor but...

Forry continued: "There is a performing white whale in a tank in the Vancouver (BC) Oceanarium and I *thought* I heard his girl trainer referring to him all during the act as Lugosi! But I could hardly believe my ears. So after the per-



As an erupting volcano churns the waters of Skull Island, one of its many terrifying Dwellers in the Depths surfaces and swallows a hapless sailor. From the climaxing moments of **SON OF KONG**, O'Brien/Delgado animation film of 1933.

formance I went over and spoke to her. Incredibly, the name Lugosi didn't seem to ring a 'Bela' with the young lady but she volunteered the information that a previous white whale had been named... Bela! I finally found out *why* one whale was named Bela and the current one Lugosi: the type of mammal they are is known as a *Beluga* whale so obviously someone knew 'our' Bela and made the association."

So anyone wishing to see Lugosi in the flesh, you now know where to go. "He'll pose for pictures," Perry adds, "but he doesn't give autographs...even if you have a pen that writes under water!"

from outer space to water space

The sea is as popular today as the exploration of outer space. We visit Seaworld & Marine world on the west coast, we live the adventures of Jacques Cousteau on TV, stories about *real* under-sea animals (DAY OF THE DOLPHIN, FLIPPER'S GREATEST ADVENTURE) delight us. We learn about the *real* sea, not just the horrible world Hollywood would have us believe it is...

A world of mystery & unearthly beauty... perhaps man's only hope for food & expansion in this ever-growing, SOYLANT GREEN world.



He was seen only once but they've never forgotten him at the North Pole. No Polish joke was the glent tusked walrus of **GORATH** (1962).

END

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THE GREAT MAN IS GONE

fritz lang laid to rest

by forry ackerman



The Master of Metropolis. Dead at 85, His Magic Monocle is now preserved for Posterity in the Ackerman Museum of Movie Memorabilia together with the First Long Award itself, the Robotrix Trophy given by the Academy of Science Fiction, Fantasy & Horror Motion Pictures.

HIS DRAGON hissed and the organ roared and the silent theater filled with the sound of thunder & my pounding heart. For I was all of 8 and this was my first encounter with SIEGFRIED and the great Austrian director of fantastic film classics, Fritz Lang.

Mad Scientist Rotwang flung his black gloved hand dramatically into the air and the fairest form ever conceived in metal—Ultima Futura Automaton—gracefully rose in his wizard's laboratory and approached the Master of Metropolis (pop. 60 million) ...the greatest city on Earth in the 21st century. I was 10 and Fritz Lang had done it again—enthralled me with a wonderwork that will work its wonders for generations to come.

1929...and Fritz Lang took the world to the moon (to meet his WOMAN IN THE MOON) 20 years ahead of George Pal and 40 years ahead of Neil Armstrong.

1933...and his discovery—the Lord High Minister of All That Was Sinister, the Mad Lover, the Mad Killer—PETER LORRE staggered screengoers (and a teenage JFA) with his petrifying portrayal of evil in "M".

master of the macabre

Lang began in 1918 with a crime melodrama, THE SPIDERS, and in the 10 silent years that followed made a great noise in



SIEGFRIED confronts
Fafnir the Dragon!



The Perfidious Spear that caused the Death of SIEGFRIED.



When WOMAN IN THE MOON (FRAU IM MOND) opened in Germany...

the motion picture world with **THE WEARY DEATH** (Prince Sirki in a different guise), a film credited with inspiring many of Douglas Fairbanks' trick effects in **THE THIEF OF BAGDAD**; the 2-part **DR. MABUSE** (played by Rudolf Klein-Rogge of Rotwang fame); the thriller of super criminals, **SPIES**; and then, in the opening of the talking era, **THE TESTAMENT OF DR. MABUSE** and the classic fantasy from the well-known stageplay, **LILIOM**.

heaven-high honors

Honors were heaped upon Lang in the latter years of his life as Festivals the world over featured his films; he was invited to Canada, Brazil, Russia, Austria, all over the globe to lecture at universities & to film societies. He played himself opposite Brigitte Bardot in the film **CONTEMPT**. His films were revived (still are) on television; he was interviewed in depth for educational TV.

I befriended him (thru the mail, originally) in 1931 and when he came to Hollywood he had a dream of making a kind of sound **METROPOLIS**. A prominent woman scripter of the day prepared a screenplay called **TOMORROW**. I told Lang I wanted to be present from the time the first prop was built till the last shot was in the can; I wanted to watch it all happen, see the daily rushes, the out-takes, the rough cut to the director's cut; to be present at the first preview. "If you're that crazy," he said, "you can live on the set."

He alternated between thinking of me as a fiendish devil sent to plague him and a clumsy angel meaning, well by him.

He wearied of my insatiable appetite for more & ever more information about **METROPOLIS**. At last he gave me "the key to the city" and told a film audience in Rio de Janeiro who wanted to hear from him about the film, "Ferry Ackerman knows more about my picture than I do."

At its most star-studded Awards Banquet, the Count Dracula Society gave Fritz Lang its highest honor one year. Vincent Price, Robert Bloch, Barbara Steele, Ray Bradbury, Roger Corman, James Warren & hundreds of others rose to their feet as the Maestro received his award.

Early this year the Academy of Science Fiction, Fantasy & Horror Films created the Lang Award (nicknamed the Trixie) and the first trophy of all was given for the director's lifetime career.

when titans met

It has been reported in earlier pages of FM but I will remind readers at this time that in 1968 Robert Bloch arranged a dinner in his home so that I might meet Boris Karloff on a more intimate basis than the 9 other occasions in my life when I was together with him and on that memorable evening Fritz Lang was present as



Long before Peter Sellers' Famous Black Hand in DR. STRANGELOVE, Lang Directed Rotwang's Strange Gloved Hand dramatically into the Air in METROPOLIS. (World Robotrix #1 stands majestically behind Klein-Rogge. Lang himself was a good deal responsible for the appearance of the Mechanical Woman.)



the Crowd Closes in on the Terrified PETER LORRE ... "M" the Murderer.



FM's Editor escorts Lifelong Friend Lang from the Dais after Count Dracula Society awarded the director High Honor for His Cinematic Career. (Foto by Don Foxzo.)



SIEGFRIED in the Cavern of the Evil Gnome King, Lang Classic.

well. Bloch, Karloff, Lang & I sat at the same dinner table. Bloch & I are not exactly wallflowers when it comes to conversation but this time we shut our mouths and opened our ears and just listened as the "two old dinosaurs", as they characterized themselves, "talked shop". The conversation was fascinating; it's a shame it wasn't recorded for posterity but Lang, in particular, was very touchy about his private opinions & anecdotes being made privy to the public so you'll have to befriend an Ascended Master and consult the Akaisic Records if you want to know what was said that evening! There was nothing scandalous, I assure you; only fabulous!

death of a dream

When Prince Sirki took Fritz Lang's leukemia-weakened body from us the great director had already been blind for some time. For as long as he was able he had faithfully followed *Dark Shadows* on TV... and he & I had sat in the front row together on opening day of ROSEMARY'S BABY, a film he thoroughly enjoyed.

As far as I know, the last film he had on his mind to make was a remake of that perennial favorite, probably the most remade fantasy film of all time: DR. JEKYLL & MR. HYDE. Lang had a lifelong fascination with the problems of good & evil.

He left behind a complete set of *Ellery Queen's Mystery Magazine*, near-mint copies of HPLovecraft's collectors' items *The Outsider* and *Beyond the Wall of Sleep* and a not inconsiderable library of science fiction books.

Some people were shocked to learn there were only 12 persons present at Lang's funeral. It was not that he was a forgotten man—far from it. In fact there was no funeral per se—his mortal remains were simply privately lowered into the earth in a floral-wreathed casket, no words, no ceremony. He wanted it that way, wanted just to "quietly fade away."

His unique brain & energetic body are gone but his powerful personality, rooted in realism yet sympathetic to fantasy, will live on in his brain children, and posterity will be the richer for the rare celluloid entertainments & insights left humanity in the corpus of Fritz Lang's filmic legacy.



"Rotwang" as another Long Character in the SIEGFRIED Saga.

END

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RARE TREATS!

a hot lot!

ONCE AGAIN we share with you the new fantasy film material that has entered the Archives (or is it Ack Hives?) of the Curator of the Monster Museum. The

photos you are about to cast your crogged optics upon are not ancient — but they are rare! The most difficult pix to obtain are: TV TERRORS!



Baris Karloff in "The Incredible Doktor Markeson" segment of THRILLER—called by many the most chilling episode of that most chilling program!



Lee Majors, who stars as Steve Austin, & Andre the Giant from "The Secret of Bigfoot" episode of THE SIX MILLION DOLLAR MAN!



Mike Farrell prepares for the activation of Questar, an ambulatory computer capable of all human functions, in Gene Roddenberry's "Questar Tapes."



Unworldly captivity — James Earl Jones as a man who claims that he and his wife were taken aboard a UFO & medically examined, in "THE UFO INCIDENT." Another rare treat for our readers!



A terror to the Nazis, **WONDER WOMAN** (Lynda Carter) adopts a Bruce Lee-like stance.




A gruesome twosome: Vincent Price & Alice Cooper from the incredibly diabolical **WELCOME TO MY NIGHTMARE**.



Borbor Anderson is terrified by a ghoul from Rod Serling's **NIGHT GALLERY** segment entitled "Fright Night." Well named!

END

DEATH TAKES DAVID BRUCE



*I should like to wish
to the
readers of
Famous
Monsters...*

*David
Bruce*

FM regrets to report the death of the star of **THE MAD GHOUL**, who acted in almost 50 films. Born 1914. Died 1975.

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FIEND CLUBS

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Now in its 9th year of operation; 4 journals a year; numerous Publicity Bulletins; members receive 8"x10" foto of Hedison plus numerous smaller, personal pictures with each Journal, a feature of which is the latest info on his current career as well as the popular feature: David's own answers to club members' questions! The Club supports 2 foster children thru the CCF in Hedison's name—a girl in Argentina and a boy in India, so by joining you are not only helping yourself but 2 otherwise helpless human beings elsewhere on Spaceship Earth.

Contact the Club President, Ms. Barbara Waggener, at 184 So. Main St., Winchester, Ill. 62694. Dues \$3.50 per year.

THE AMERICAN PETER CUSHING CLUB
Ms. Debbie Mennett, Pres.
153 Plymouth Blvd.
Smithtown, NY 11787

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LOGAN'S RUN ORGANIZATION OF FANS

Dues \$3 a year; contact President, Ms. Fay Metzke. Initial membership kit contains a black & white still of one of the 3 main characters in the movie, a membership card identifying the person as either a Runner or a Sandman, a membership button & a color wallet foto. Each member also receives 4 issues of the club fanzine "The Circuit," published quarterly. Address: 2430 Chatsworth Blvd., San Diego, Calif. 92106.



The Vice-President (in charge of vice?) of the 3 STOOGES FAN CLUB. Looks like the boys have got their heads in a vice!



What makes Logan Run? Girls like this Actress in the Film! You can join the 23rd Century today—see info in FIEND CLUBS feature on new LOGAN'S RUN Club. (It's the berries—the Logan Berries!)

BRITISH PETER CUSHING FAN CLUB
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Details from Michael Stotter at the foregoing address. (Fine big fan publication.)

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Michael Stotter
42 Halstead Rd.
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British members 1 pound yearly; Americans, \$3. Includes 6 newsheets annually.

I am forming a GODZILLA FAN CLUB and need members. Please print my address in your great FIEND CLUBS department. The club is for all fans of Godzilla; for people who want to know all the latest news of Godzilla. There is a free membership kit to each member. Members pay NO FEE—but must send self-addressed stamped envelope, please. Here is address:

GODZILLA FAN CLUB
c/o Richard Campbell
520 Weldon St.
Latrobe, Pa. 15650

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POB 3681

Arlington, Va. 22203

"Not actually a 'club'," explains its operator, "but we publish a Hammer-oriented 'fanzine-adzine', a catalog available to Hammer Fans at 50¢ per copy. Each issue contains a wealth of Hammer horror movie memorabilia available to fans: posters, pressbooks, stills, lobbycards, etc. Hammer News section in each quarterly issue; prizes!"

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1976 PRAISE FOR 1999

Ya did it! An all-too-dazzling article on my favorite show of the 70's SPAC: 1999! Outside of some others who have run earlier articles on the show, yours ranks on top as far as accuracy & class—powered with a sizzling visual punch. The selection & arrangement of the photos, including the 1st ever Helena-Bain smile-pix, really gave your 10-page space-odyssey a ghoul look!

DOUG FELTON
Ontario, Canada

WANTED: More Readers Like



TARYN SMITH

THE SCARIEST THING

I have seen many horror films in my life. I've been scared out of my wits. But the scariest thing that has ever happened was finding out that a person like Ron Leeds existed. I was shocked, scared & sad.

A statement in Mr. Leeds' letter said that all of the gruesome murders are caused by horror films. I wonder how many films Hitler saw before he ordered 6 million people killed.

MARK WILLIAMS
San Jose, Calif.

THESE ARE A FEW OF MY
FAVORITE THINGS

If I wrote about all the articles I liked during my long acquaintance with FM, I could very well have the first magazine-length letter in Warren's history, so I'll just mention a few in passing: *Saint Peter* (FM #117-118); *My Father, the Monster* (#116); *No-Fever* & *Filmhouse* (#11); *King of Kong* (#108); *Oracula* LA 1972 (#106); *Lon Chaney Sr.* (#102); and of course the entire ish #100! I could go on, but methinks even just listing title & date would be good for another page-and-a-half, so I'll quit while you're still awake.

ROBIN M. PASHOLK
Neenah, WI

OF CLAWS & JAWS

I recently read your 128th issue of **FAMOUS MONSTERS** and greatly enjoyed it. I recently saw **FOOD OF THE GODS** before reading your well-written article and considered the film to be the best thing done by Bert I. Gordon yet. The beguine of the film had a certain aura of suspense to it, the war against the rats was exciting, the special effects were good and the rats were the cutest things I had ever seen in any horror film.

It's always good news to hear just what John Carradine is up to. Not only is he a credit to the horror film profession but also to motion pictures in general. He should not only be remembered of in horror films but also in such classics as **THE GRAPES OF WRATH** and **CAPTAINS COURAGEOUS**. I recently saw him in **THE SHOOTIST**, starring John Wayne, and wouldn't you know it? He came out as an undertaker.

Well, it seems that Universal Pictures has themselves a new horror superstar. Bruce the Shark. I really enjoyed the way he hammed it up in **JAWS**. I wonder if the Creature From the Black Lagoon could have done any better?

I'm really glad to see you come to the rescue of Bela Lugosi. Lots of people have always said that he was a poor actor. I don't agree. Any person who can be remembered by appearing in one film (**DRACULA**, in this case) proves that they had a great talent for acting.

CARL PEREZ
San Jose, Calif.

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MICHEL SAVARO (CANADA)

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I feel it was one of the great films (Science Fiction) ever made.

Your magazine is the very best when it comes to sheer terror & delight. I'm in delight.

PAUL HIGGINBOTHAM
Mount Holly, NJ

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